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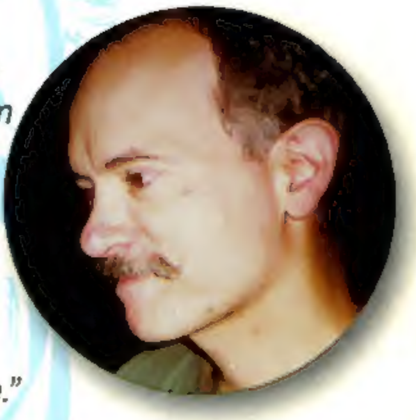
WISH TO DEDICATE THIS ISSUE TO THE MEMORY OF MARK GRUENWALD

STAN LEE PRESENTS
MARVEL VISION #12
DECEMBER 1996

August 13, 1996



Yesterday, at about 10 A.M., Marvel received some tragic news. An hour later a memo from Terry Stewart confirmed what we had been told earlier: "It's with my deepest and most profound regret that I inform you that Mark Gruenwald passed away unexpectedly early today at home." The memo also went on, "More importantly, it can be said without reservation that Mark embodied the spirit of what we like to think Marvel is and should be."

Mark was much more than that, he was a friend. He truly was one of those "nicest people you could ever meet." From the moment I walked into Marvel, I knew that Mark was someone special. He was warm, funny, intelligent and just someone that you could talk to. The highlights of my early years at Marvel were in the Assistant Editor meetings that he held every week. It was Mark's job not only to edit his own books but take time out of his schedule to teach young Marvel editors how to make comics. We all learned a lot from Mark.

He was also Marvel's quintessential practical joker. Before Onslaught, there was Gru: No one was safe. He got me good at the 1994 Marvel editorial retreat, real good. His jokes were legendary but they would have been nothing without the man behind them.

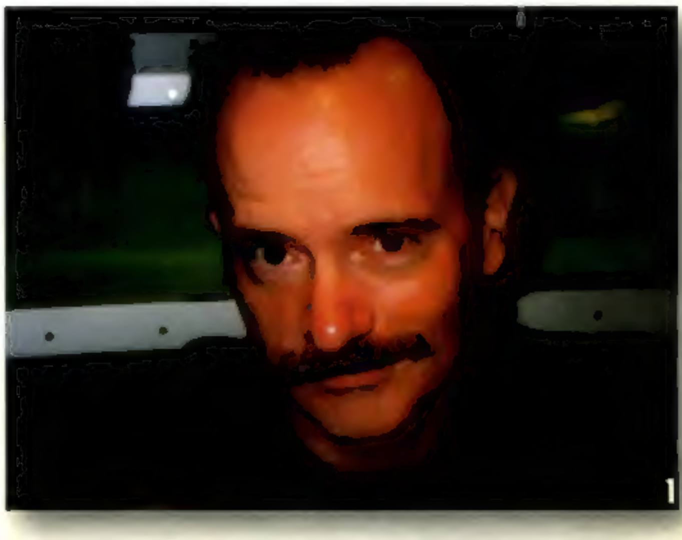
Mark was the person that I had given the honored task of cutting off my ponytail right in the middle of the Bullpen. Mark was the person that Halloween and Halloween parties were created for. Mark was the one who came up with some of the most ridiculous games to put our fans through at conventions. He had a longer run than any other writer on Captain America. And he was my friend.

Mark will be survived and remembered by his wife Catherine, daughter Sara, his family and more colleagues and friends than any one man deserves—any man except Mark.

I'm done.

TIM TUOHY

MARK GRUENWALD
1953-1996



FABULOUS 12TH ISSUE

FEATURE ARTICLES

8) Stan "The Man" Lee! 'Nuff said!

24)The final part of our Kubert trilogy as Joe Kubert talks about his history, his school and his sons.

28) Marvel Living Legend John Romita Sr. is going to be represented in '97 by a book of his art spotlighting his long comics career. Get a first look at this tribute and see just what went on at his All-Star roast.

50) Who is that mystery man who's been working with Jim Lee since the early days of Wildstorm and Homage studios? His name is Brandon Choi and he tells us about his plans for the Fantastic Four and much more.

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36) Marvel and Billy Tucci join forces to bring DAREDEVIL/SHI to you.

38) What exactly is Comicraft? Well, VISION and Comicraft's "Supreme Ruler and Dictator for Life," Richard Starkings, takes you on a tour of his empire.

41) First, there was MARVELS, now the definitive sequel is on its way! Get a good look at CODE OF HONOR.

44) Marvel's "Merc with a Mouth" is getting his own series. Can the Marvel Universe stand this character? If they can't he'll blab them into submission.

46) If you like your action figures lean, mean and green, then this is the place. The Hulk is coming to your neighborhood and you can have him for your very own.

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VISION INSIGHTS

Write to: Marvel Vision Insights c/o Marvel Comics 387 Park Ave. South New York NY 10016 Or E-Mail to: TIMM2E@aol.com.

Welcome to the First Anniversary Issue of Marvel VISION. Usually I spew my diatribe on page one but something more important than me filled that space. After you read these letters dive into the guts of the issue. It's full o' stuff and I hope to be here, same time next year!

Dear INSIGHTS,

Wow! William Shatner and Wolverine on the front cover of Marvel VISION #9! I had to run down to my favorite retailer and grab a copy. Luckily for me, I got there on time. They were sold out by the afternoon! I can't believe all of the great things that're happening at Marvel. I'm getting bombarded with fantastic stories like Onslaught, the IRON MAN/X-O MAN-O-WAR crossover, and the WOLVERINE/ BADROCK crossover. The story was fun and exciting. I had a blast with this one. And now you are telling me X-MEN and STAR TREK are going to crossover? I haven't been this excited since the days I used to collect MARVEL TEAM-UP. For a while Marvel was slacking in the stories and I found myself drifting to the independents. Now all of these super-exciting stories are happening at Marvel. I still can't get over the fact that the Marvel Universe will be crossing into the Star Trek Universe. This is probably the biggest event to ever happen. Star Trek has never crossed over with anyone and now two of my favorite universes are coming together for the first time. Thank you, Marvel VISION for keeping us Marvel fanboys informed with all of the major events at Marvel. I hope this magazine lasts forever!!!

Paul Dale Roberts
60 Parkshore Circle
Sacramento, CA 95831
probert2@hw1cahwnet.gov

Thanks for writing in, Paul, and didn't I see your name in the CBG letters column? Boy, you sure do get around. There are exciting times ahead for Marvel in the world of crossovers. Look for more with the tribe on the left coast and stuff close to Marvel's home. This issue find out about DAREDEVIL/SHI. There'll be more Marvel/DC in '97 but until then you'll have to make do with SILVER SURFER/SUPERMAN. Not bad, huh?

Again, for any of those readers out there who have a hard time finding VISION: tell your retailer to order more or subscribe using the order form in VISION or any other Marvel Comic.

Dear INSIGHTS,

I love this fan magazine! Besides its being cheap, it looks directly at the Mighty Marvel Universe, and Tim, I love to read your letter on page one in each issue. Man, what do you put in your coffee? Just kidding. I also love TIME SLIP. Since I am a slobbering X-Men fanboy, are there going to be any X-Men team shots in a TIME SLIP piece? I love the new direction of TIME SLIP—not just the new costumes, but the new lives and directions they've taken.

Although you cover special comics with articles about them, I would like it if you could make a section just for that. There're the X-Men, Spider-Man, Marvel Heroes and Star Trek Media Guide, so why not a special events guide? The section could cover things like company crossovers, team-ups, limited series, and one-shots. Please consider this. It would help me out since it would collect all the special comics in one guide.

THE BEAST FILES are so cool. What happened to them in issue #8? They are a great way to review characters and learn more about them. VISION has the best articles around. VISION also has a great editor. In your defense, Tim, I thought "THE FUTHER ADVANCE OF CYCLOPS AND PHOENIX" looked pretty normal. You know, the series is advancing another four issues. Yeah, that's it. Anyway, your humor and personality more than make up for tiny editing errors.

Are you going to do an article about Mark Bagley leaving AMAZING SPIDER-MAN and Steve Skroce replacing him? Hey, what happened to ARTIST VS. ARTIST? Since the GREEN GOBLIN book will be canceled by the end of the summer, is it safe to say ELEKTRA will satisfy my need for an alternative hero book? One last question before I go: I had a heck of a time trying to read the Marvel's 35th Anniversary articles. The gray background art is what caused the difficulty in part one and the beginning of part two. Could you reprint the text in a future issue so I can read it without getting a headache? Thanks guys!

Christopher Vanette
361 Rosemont Drive
State College, PA 16801

The fact of the matter is, Chris (Can I call you Chris?), that I don't drink coffee. Never have. I do, however, start each day off with a one liter bottle of Coke. Do you think that might have something to do with it?

I'm glad you like the new direction of TIME SLIP. Jim Krueger just keeps having to outdo me in the new idea department but the Kuberts and I have something up our sleeves.

If we were to add another section for special events and crossover type material, that would eat another two pages out of the "fun-stuff" like the BEAST FILES and the soon to be returning ARTIST vs. ARTIST. As well as Mark Bagley's own MARVEL MEMORIES. Remember that?

And just like my past promise, if you send me a self-addressed, stamped envelope, I'll send anyone any text that they had problems reading. The fans are that important to me.

Dear INSIGHTS,

I suddenly felt the urge to express my thoughts over what is and what has been occurring at Marvel. What's the deal with Onslaught anyway?

True to say, Amalgam was sizzling hot, a huge success. DARK CLAW sold for twice its cover price in only a couple of days. X-PATROL was a hit because it was rendered by hot, young artist Roger Cruz. I've gotten the full set of DC vs. Marvel, likewise all 12 Amalgam titles. Truly embarrassing however, was that I couldn't catch the story. In most of the titles there was a letter column pertaining to Amalgam. Some of the letters were written as though there was a history of Amalgam comics. I checked WIZARD and found nothing there. There was also a Next Issue box that I found quite disturbing. I asked my local retailer if it's a secret and he said it was a one-shot. So what is the deal here anyhow?

I'm also suggesting that Marvel and DC license a full array of Amalgam toys. It'll be the best to be done by Toy Biz yet. I would think that fans alike would like to see Amalgam toys, especially Dark Claw and Spider-Boy done as action figures. I've

an idea: why not expand the AGE OF APOCALYPSE toy line? I would like to see a Nate Grey action figure, a Sugarman, Dark Beast, and Holocaust.

I've a question: Why don't you list other Marvel related items (trading cards, etc.)?

Taman Tun Abdul Razak
Malaysia

Onslaught was one big and bad dude that our greatest heroes have made the ultimate sacrifice to defeat.

A little explanation for the Amalgam letters page may be in order for some out there. Even I was a little confused by the letters pages in those books but they actually carry the whole spirit of the Amalgam idea with them. It has been a longstanding tradition in the Marvel Universe that the comics we are reading are actually being read by the characters themselves. The Fantastic Four have had their own comic within the Marvel Universe for quite some time. So as the "Amalgamation" of these characters occurred, so did the "Amalgaming" (Boy, Webster's is going to kill me!) of their comics. Sorry that the Next Issue box left you hanging but we will be revisiting that reality in '97.

If a set of action figures were done based on Amalgam then I would think that half would be done by ToyBiz and the other half would be done by Kenner, the company that makes DC's figures. Write to both companies: you never know what could happen.

Dear INSIGHTS,

I have a pretty good guess of who else makes up Onslaught. My guess for the third party is Tony Stark. If you look at Onslaught's armor you do see Magneto but look a bit closer and you will see that his face plate and chest plate both resemble those of Iron Man. Look to page 14 in FANTASTIC FOUR #415 to see for yourselves.

One other thing is that I'm wondering what will happen after to IRON MAN, AVENGERS, FANTASTIC FOUR and CAPTAIN AMERICA when Onslaught totally blows over? Will the titles come back to Marvel or will they stay in the Image Universe forever?

Sincerely,
Rick D. Borland III
666 Summit Ave
St. Paul, MN 55105

Naahhh. You missed the actual characters that made up (Amalgam?) Onslaught by this much. (I'm holding my fingers very far apart.) Onslaught was comprised of Magneto and Professor X. His power was augmented by Franklin Richards and Nate Grey. In the end all that was rendered moot when Onslaught actually gained a tangible, physical form. He was no longer part of Magneto or Xavier but his own unique threat.

And it's not the Image Universe. The Fantastic Four won't be running into Gen 13. It's a pocket universe in the Marvel Universe.

Dear INSIGHTS,

I've been seeing a lot of articles about HEROES REBORN. Socked, definitely. Curious, you bet. Excited, maybe. Happy, not at all.

I recently started reading FANTASTIC FOUR and AVENGERS and I loved them. I've been reading the AVENGERS for about ten months now and FF for about five. Not since I first began reading four years ago have I found such happiness reading comics. In fact, for a while, the only titles that I eagerly awaited reading were X-MEN and UNCANNY X-MEN. So it's kind of a bummer to see the creators I've grown fond of go.

But I might be even more unhappy about the Image guys taking over. Whether or not I'm happy depends on what you great people at Marvel let these guys do. Am I going to see vile demonic characters, which I detest, in the comics I used to love? Am I going to see the Invisible Woman looking back at me wearing fishing line? Or how about the Thing with a machine gun? Are the heroes I'm supposed to look up to going to be murderous come September?

If the answers to the above questions are no then I will proudly say, "Make Mine Marvel." However, if the answer is yes, then I won't buy them. It's that simple.

Jason Crist
943 Sodom-Hutchings Rd.
Vienna, OH 44473

One thing that is sure is that Jim and Rob have a genuine fondness for these characters. They grew up on them as did I. The characters that we all know are going to be there. Sure we might have to brush aside the "New '90s" origins but no matter what you do to someone if the true character is there it'll shine through. And I don't know about the rest of you but I loved Reed when he was portrayed as the confident, had-an-answer-for-everything egghead!

Dear INSIGHTS,

I'm writing to ask if you will be putting more articles in your magazine about Onslaught. In one of your future issue will you be having a TIME SLIP with Spider-Man in it?

I am saddened at the death of Jack Abel. I was glad that Jim Lee and Rob Liefeld returned to Marvel. Maybe this can brighten up a gloomy time.

I really like the interviews in your magazine as well as the articles.

I especially like the DAILY BUGLE section. I have two questions I would like answered: Is there going to be an interview with Stan Lee in a future issue? Is Marvel going to extend the amount of OVERPOWER game cards in each pack?

Another suggestion is perhaps Marvel VISION could add a couple of pages on 1963 comics.

Adnan Osmani
252 Glenwood
Off Dublin Road
Ireland

Next month, VISION will have an article on ONSLAUGHT:EPILOG, the aftermath of this villain's short but terrible presence in the Marvel Universe.

I don't know if Marvel or actually Fleer/SkyBox will be expanding the OverPower set and an article on 1963 appeared in issue #7.

Dear INSIGHTS,

In the comics industry it has become common for creators to bash their colleagues and/or their publishers. Image founding members Todd McFarlane and Erik Larsen have become infamous for their brand of venom, and while writers like Peter David and Frank Miller usually give intelligent commentary, they occasionally fall into the trap of dumping on people. When Marvel announced that Mark Waid was being removed from CAPTAIN AMERICA many, including myself, expected Waid to lash out against Rob Liefeld, Bob Harras, and Marvel's corporate bigwigs. Nobody would have blamed Waid had he taken this course. Writing Cap was a boyhood dream come true for him, and it was now being taken away from him in the name of quick sales.

When I talked with Mark at the Chicago Comic Con the disappointment was clear in his face. When the writer spoke about CAPTAIN AMERICA and HEROES REBORN his expression turned to one of a child who has been told he can't have a puppy. That's how much writing Cap had meant to him. I waited for Waid to take a shot at Liefeld, I hoped he'd say something. To my surprise, he didn't. Waid merely sighed, composed himself and said, "I really wish Rob the best of luck." Nobody would have thought less of Mark had he thrown

insults, or had he started badmouthing the men who made the decision to remove him from Cap. Instead he showed something more valuable than all the sales in the world, true class. Waid took the high road by turning the other cheek. He even posed for a picture with Rob passing the shield over. As the photo was being taken Mark told Liefeld, "No hard feelings."

Waid was not only gracious to Rob during the convention, as he went out of his way to talk to fans. Mark Waid is a class act, and that is just one of the many reasons that I hope to see the Waid/Garney team working together on CAPTAIN AMERICA soon.

Matt Slater
560 Ash Street
Winnetka, IL 60093

Having spoken to Mark Waid at San Diego myself, I can only concur with your feelings about Waid. Everybody seems to forget that in the beginning Rob expressed his admiration for Waid by asking him to join him on CAP. Mark respectfully declined and both wished each other well. I find it disturbing that some of you might think that Rob intentionally wanted to rip Cap away from Mark. That was not the case. A decision was made and this month the goods are delivered.

Dear INSIGHTS,

Here we go again...Marvel has slashed prices and also the size!!! Stack all the comics together, Marvel, DC, Image, Dark Horse, etc. Do you notice that all of Marvel's titles have shrunk in size, the $1.95 titles not as much. But the $.99 and $1.50 are noticeable to a fan like me. Hey, I know everyone is tired of my Marvel bashing, but I won't stop until Marvel comes clean to retailers and fans. And I will continue to let everyone know what Marvel is doing to all its customers.

Marvel could at least announce what they are doing. In the 70s and 80s they would at least explain and have the dignity to tell us. Now the attitude is if we can pull this off with no one the wiser, then let's do it!!! I shake my head and wonder when will it end. I guess when all the fans leave for greener pastures.

Here's an idea to please all Marvel fans new and old. The older fans want their heroes to stay, while at the same time newer and younger fans demand change. So, why not create a couple of new titles to feature the classic heroes, much like what's happening with UNTOLD TALES OF SPIDER-MAN. Just think, UNTOLD TALES OF THE AVENGERS, THOR CAPTAIN AMERICA, IRON MAN, and many more. Keep them under a buck and continue to publish the new Marvel Universe!!

This would make everyone happy, and in the long run I think, profitable. That's the only sane solution that I can think of. Think about it.

Dave Pfeil
89 Stoll Rd.
Saugerties, NY 12477

Dave, I usually think that I know what people mean when they write in but this time, I'm at a loss. Marvel is still putting out books that are thirty-two pages with a cover. Some Marvel books are even forty pages and a cover. If you are referring to the "feel" or weight of the book then that is easily explained.

Paper is expensive, really expensive. Marvel Comics are currently published on fresh, non-recycled or post-consumer paper. Sadly, comics right now just won't look as good on recycled paper as opposed to new. So, in an effort to hold the price, Marvel has downgraded its paper stock. This was not done behind anyone's back like you seem to think. It only makes me wish for the days when people used to write in about the story and art quality rather than what paper Marvel is using.

Dear INSIGHTS,

Some months ago I wrote in to say that I disliked the recent experimental story lines which left the core Marvel Heroes in a state of disrepair. I was hopeful at the time that Marvel would read letters like mine and do something about restoring the characters to a more basic and familiar form. Well here we are six months later and it appears that things are starting to look up, but it's going at a very slow pace. I am happy to see that one classic Marvel hero has already been brought back to the basics, Daredevil. The new writer and artist team of Karl Kesel and Cary Nord are coming up with some great stories which have placed DD back on the must read comic list. Maybe this is just the beginning of even bigger and better things to come for the rest of the Marvel Universe? I hope so.

Anyway, now my attention is directed at THE AMAZING SPIDER-MAN. Ralph Macchio has promised to resolve the clone saga for good and restore Spidey to his original glory by October. I hope Ralph delivers the goods on this one and I'm also looking forward to further updates on when Peter and Mary Jane will have their baby.

Robert Moraes
10214 E. Stoney Vista Dr.
Sun Lakes, AZ 85248

I'm really glad you stuck in there, Robert. When Ralph says he'll deliver he means it. Look for the final resolution to the Clone Saga this October.

Dear INSIGHTS,

I've been a Marvelite for about 20 years and I just wanted to say how pleased I am that the company I use as the basis for comparison of all comic books is going back to basics with the best characters in the business. I never thought you had to keep up with other comic book groups; you're already light years ahead.

I'm also glad to see how much time and care the Big M is taking to choose writers and artists to fit the individual books. I hope you can keep your final creative team choices together on these books for at least five years. After all, that's the way it used to be and should be.

I'd now like to commend you all on Marvel VISION and True Believer magazine. I collect most of the X-Titles monthly, along with Spider-Man. But thanks to your info publications I've recently revisited old characters like SILVER SURFER, FF, GHOST RIDER, AVENGERS, THOR, CAPTAIN AMERICA, IRON MAN and THE INCREDIBLE HULK. Why you ask? Because you guys and gals do such an awesome job of reviewing all Marvel titles. It's hard to resist at least checking them out.

I'd like to close with this: if it ain't broke, don't fix it. The coolest universe in comicdom doesn't have to change for anyone.

Amado Rodriguez, Jr.
Milwaukee, WI

Praise indeed! We're bad! Uh Huh! We're...Owww! Sorry, Bob. Next...

Dear INSIGHTS,

I have been struggling to comprehend what has gotten into Marvel these days. I applaud your acting upon the realization that the over-structured family of books idea was causing Marvel problems. Reuniting Marvel and all its characters was much needed and the current Onslaught storyline has been refreshing and fantastic. However, just when I thought Marvel was rolling again, two words appear on the horizon, Heroes Reborn. It is my understanding that you are going to take the staples of the Marvel Universe and begin anew with them. This means taking the history and experiences of those characters and throwing them out. This thought sickens me. Basically, you're telling me to throw away my entire Marvel collection? I have been collecting the titles due to be revamped for over eighteen years. Now you're telling me that all the relationships and characters that I watched develop are hereby nullified? Please tell me that this is some sort of alternate Age of Apocalypse storyline.

Having great admiration for Lee and Liefeld, I am sure that they could take over their respective titles and still lead them to greatness without destroying their histories or rewriting their origins. The artwork that has been previewed has looked spectacular, but I seriously doubt that I will even give these new books a chance. I applaud change, but I despise blatant marketing gimmicks.

If the books that I have read for all these years are finished, then it is truly a sad time for comic fans. I consider this the end of an era, but like with all classic novels, I guess there must be an ending. Sure, there were times when storylines got clumsy and I didn't always agree with character development, but I was always entertained. Now, it seems to be over. And make no mistake about it, I will not start over with these characters.

For true fans, these characters have grown far beyond their powers. What I mean is that their histories define them as the hero. Captain America is more than a WWII veteran with a shield. Thor is more than a strong guy with elemental powers and a cool hammer. Their past battles and triumphs are relevant to their current development. When Cap appears in a comic book, longtime fans know what kind of hero is present just by his appearance. We all know and revel in this because of his history. I am reminded of an old Avengers comic in which She-Hulk made a flippant remark about how she could take Cap because he had no real powers. The Avengers' Captain Marvel responded to her by saying something to the effect of "I wouldn't be so sure, he's fought Mr. Hyde, Dragon Man and even your cousin." The She-Hulk was impressed and so have I been for the past eighteen years. I know you would try to be true to Cap's legend, but a hero reborn is just that, reborn. Cap's fine the way he is and so are Thor, the Avengers, and the FF. I have always considered each issue of a comic an extension of a continuing saga, not an individual book.

Being a Marvel stockholder, I understand the pressure involved in sales of a title. Good stories and characters sell themselves. I truly hope that the new fans you attract with this gimmick will make up for the loss of loyal fans you have abandoned.

Robert Maltese
6789 Northpoint
Troy, MI 48098

Thank you for a very inspired and heartfelt letter, Robert. The Heroes Reborn project is not meant in any way to destroy what has come before. Quite the contrary. It looks to the older fan for recognition of the characters and if circumstances were different, how these characters would have met and alliances formed. It looks to the newer reader for inspiration. If these characters could capture imaginations 35 years ago, how can the same effect be accomplished in today's five-second attention span society. And again remember...it's not permanent!

Dear INSIGHTS,

I really enjoy Marvel VISION. Who would guess that thirty years after sitting in that tree house in Oklahoma, reading FANTASTIC FOUR #48 and being totally blown away that I would still be reading comics. To top it off, I finally got to meet my hero, Stan Lee. It was at the San Diego Con and we traded "Excelsiors." Wow! What a memory for me. I also got to talk to Rob Liefeld. I'm glad that Marvel is taking some chances with their comics line. Exactly what two guys named Lee and Kirby did in the sixties. I told Rob that I was glad they were bringing Nick Fury back. Rob got excited and shouted, "Aw man, Nick Fury is going to kick..." By the way, what's the latest on the Nick Fury TV special that FOX was going to do? In case you hadn't noticed, I'm a Nick Fury freak.

I enjoyed Scott McDaniel's rendering of Galactus in Marvel VISION #10. He made Galactus look like Mushmouth from the FAT ALBERT show.

Jeff Clifford
1172 Araquipa Ct.
Vacaville, CA 95687

No word on the Nick Fury FOX Special as of yet but VISION'll keep you as up to date as possible. And if Mushmouth wasn't the most obscure reference I've received yet, then I don't know what was. Because it actually wasn't Mushmouth. The character you're thinking of had the hat that covered his whole head. Mushmouth's only covered the top of his head, so...A Marvel No-Prize to the reader that supplies the correct name and picture of the character that I'm talking about.

Dear INSIGHTS,

First of all, I have to say, I absolutely love VISION. I read it cover to cover. I found a bunch more spelling mistakes, but I figured that since I can't spell, why should I be able to bug you about it?

I love BACK ISSUE "BROWS", and definitely TIME SLIP. MARVEL'S SILLIEST MOMENTS is also great for a laugh. But what's with the name? MARVEL'S SILLIEST MOMENTS? It sounds like something a kid in kindergarten would say. Oh well. And now on to more pressing matters:

1) More cards. An OverPower checklist here and there just doesn't cut it. Give us hints and tips, pointers. Tell us how to get in touch with other people who like OverPower.

2) TIME SLIP gets my vote for being better than MARVEL'S SILLIEST MOMENTS. I especially loved the Iron Man and Doc Strange. And I like the new way, where the artist gets to design the character and create a new story.

3) VISION needs more contests!!!

4) I loved the interview with Chris Bachalo, and thank God he's coming back. I couldn't stand to see Gen X butchered for another month.

5) And could you please remind my parents that comics are for people of any age? We're currently having a discussion about this.

Jonathan Tymchuk
6121 96th Street
Grand Prairie
Alberta
Canada

Thanks for the letter, Jonathan. In TIME SLIP we give the artist no bounds on what he can do. Usually the text is written by Jim Krueger after having seen the art for the first time. Next issue he'll have had some suggestions from underground artist Paul Pope on the Mandarin!

Mr. & Mrs. Tymchuk, comics are definitely for all ages but in your defense all comics are not for all ages. Marvel prides itself on its commitment to produce quality comics for all ages, but when the subject matter is directed toward a more mature audience Marvel lets the retailer and the reader and parent know by placing a warning on the cover. Give your parents a break from worrying, Jonathan...Tell them you read Marvel. 'Nuff said!

Noel Diaz, Steven Pearlman, Irene Sankobet, R. Shoals, David R. Wood, Jo Trompeter, Peter Hodgeson, Christopher Revekant, Robert Herbrand, Sara McKinley, Peter Garcia, Nic White, Recchetti Laurd, Jeremy Roseman, Justin Milcik, Nina Darguzis, Jon Erin Mundy, Raymond Black, Shahiym Muhammad, Jason Hostutler Brent Scheihagen, Douglas Charabin, Chris Martarano, William Hightower, Nick Keppler, Michael Dean and Andy O'Connell wrote in this month via the snail-mail. The E-Mail was quiet this month. What Happened? Talk with you next month!

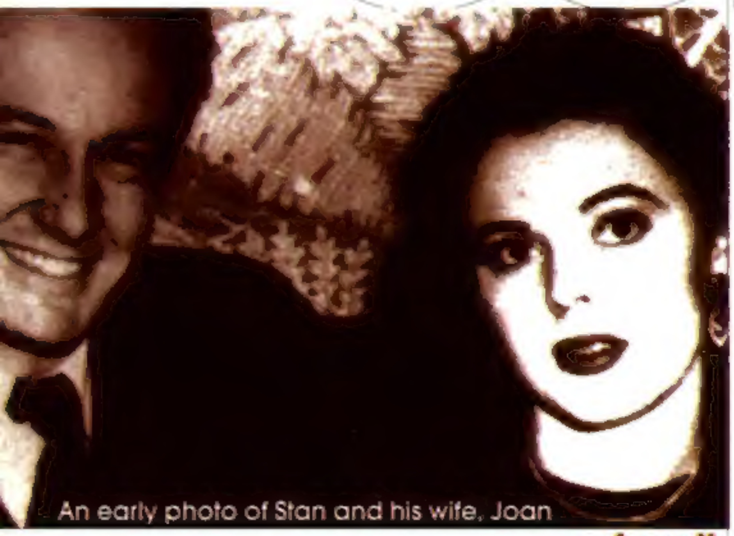
by barry "the barrister" dutter

the man who would be stan

Barry
Stan

Stan Lee has been with Marvel for 55 years. That means the only people who have been with the company longer are the Human Torch, the Sub-Mariner, and Captain America! Stan has written more super-hero comics than just about any other writer. He had a hand in creating most of the classic Marvel characters, from Spider-Man to the Hulk to the X-Men to the Fantastic Four to the Avengers. In this interview, he looks back on the early years of his career, weighs in on Jim Lee and Rob Liefeld's Heroes Reborn and reveals which Marvel heroes may soon be heading to big and small screens near you!

Did you do any kind of writing before you came to Marvel? Actually, I did. I wrote celebrity obituaries for Associated Press. You may notice that when a celebrity dies, they get the obituary out overnight, and you may wonder, 'How did they write it so fast?' Those things are sitting on the shelf. That's the way you know you've made it, when your obituary is written while you're still alive! I had that job in high school for two or three months. And after a while, I got tired of writing about living people in the past tense. So I gave it up. After that, I got a job writing publicity for a hospital in Denver. I was never quite sure what I was supposed to be doing. Was I supposed to convince people to get sick and come to that hospital? I gave that up after a while. When I graduated high school, I saw an ad in the paper for a publishing company. It said, "Assistant wanted." I had no idea what (type of job) it was. I went up and I saw that it was for a comic book company. So I figured, I'll try it for a while, get some experience, and then go out and get a real job. Comics weren't very respected years ago. The company I worked for published all different kinds of magazines, and they actually had a very small department devoted to comics. There were only two other people in that department. They were Joe Simon and Jack Kirby. And after a while, both of them left. The publisher came to me and said, "You're the only guy left. How would you like the job of editor, art director, and head writer?" Well, at that time, I was 16 and a half, 17 years old, and when you're that young...what do you know? So I said, "Sure!" I think the publisher only intended for me to have the job until they could hire a real guy to take it over. But they never got around to hiring the real guy, and...I've been there ever since! **Let's talk a little bit about your early days; where were you born?** I was born in New York City. I'm one of the few native New Yorkers. **You have one brother...**Larry. **How did you guys get along when you were younger?** Fine. I was nine years older, so it was difficult to pal around. When he was nine, I was 18. At that time, I enlisted in the army for three years, and when I came out, I got married. But he's a great guy, and he's a writer and an artist, also. In fact, right now he's drawing the Spider-Man newspaper strip—the dailies. He has done a lot of comic books. **Were you a voracious reader when you were younger?** Yeah, I read everything in sight. My mother used to laugh at me and say, if I had nothing to read while I was eating lunch, I'd study the label on the ketchup! **What type of stuff did you read?** Everything. I liked H.G. Wells, Jules Verne, O. Henry, Edgar Rice Burroughs, Mark Twain... **Did you have a favorite book?** No. There are millions of them. I'm not good at "favorites." I never could understand how somebody could have a favorite anything. I used to read comics, too, but comics weren't my life. If I got a comic, I read it. I read the comics in the newspapers. **What type of things did you do for fun when you were younger?** Everything that kids in the city did. I liked to ride my bike. I went roller-skating. I played handball. **You mentioned your mother. Was your father around during this period?** Yeah. Unfortunately, it was after the Depression. He was a dress-cutter, and there was not a lot of work for him as a dress-cutter. That's one of the reasons I did whatever work I could when I was a teenager. **Did you go to college?** I went to City College for about a year. I went at night and the reason for that was there was this girl I liked who went there, and she went at


An early photo of Stan and his wife, Joan

Photos: Al Ortega

Stan and Jean-Claude Van Damme

The happy couple: Joan and Stan

night! This way I could get to see her! And when she quit, I quit!

Did you meet your wife before you went in the army? No, I met her after I came out of the army. I met her in this country. She was English. She had been working in the city as a hat model. In those days, women wore more hats, and the girls who modeled hats, as you can imagine, had very beautiful faces. When I was a kid, I was always sketching. I loved to draw girls' faces—as most cartoonists do. There was one face I always used to draw—it was my idea of a beautiful woman. I was set up on a blind date with one of the hat models. I went up and my future wife, Joan, opened the door. She was the head model then. I didn't have the blind date with her—it was with someone else. But when she opened the door, she looked great. She said, "Can I help you?" She was beautiful. She had the face that I had drawn for all those years! So I said something silly like "I love you!" We started dating—I never had the blind date with the other girl. And Joan and I got married shortly after. **What type of work did you do for the army?** In the army, I illustrated posters and I did cartoons, and I wrote training manuals for the troops. I'm not as good (an artist) as the guys today. I couldn't do it at all now, but years ago, I would have had to study for a year or two to become a better artist. But I never tried, because I was too busy writing. **Did you see any combat in the army?** No, I spent all my time writing. I volunteered—I wanted to be an officer and go overseas, but they wouldn't let me! They said they needed me to do the training manuals. I found out when I got out of the army that I had the military classification of "Playwright." I never knew that. At that time, there were only nine men in the U.S. army to have that title. I think one of them was William Saroyan. **You never wrote any plays, did you?** Yeah, a lot of them! I was too stupid—I never kept any of them! I wrote little plays that we performed for the servicemen. And I acted in a lot of them. **You recently had some more acting experience as host of the Marvel Action Hour. How did you like that job?** I loved it! I'm a ham! **There are some new cartoons starting up from Marvel, aren't there?** Yup. The Hulk and the Silver Surfer. And maybe Captain America. **What is a typical day for Stan Lee like these days?** There are no typical days. Every day is different. I'm on the phone a lot. I do promotion. I go to a lot of meetings. Disney's company, Buena Vista is distributing video cassettes of Marvel cartoons in England—Spider-Man and the others—and they wanted me to go over there and promote them. So I was there for a week doing radio shows, television shows, and newspaper interviews. I think by now everybody in England knows about these video cassettes!

Did your wife go with you? Yeah. **You two have been married for how long now?** 48 years now. And we're gonna stay with it until we get it right! **Do you have any children?** We had one daughter who died at birth. We have another daughter who is just fine. **Has there ever been any talk of her following in your footsteps as a comic book writer?** No. She is an artist, though. She never got into comics. **Do you ever get a chance to look at any of the independent comics out there?** I try to. I don't have much time, but I do try to, so I know what the heck is going on.

Have you seen anything recently that impressed you? A lot of it is good. I think BONE is good. I think anything Frank Miller does is good. I like CONCRETE. SANDMAN by Neil Gaiman. I like a lot of Marvel stuff, too. Over at the competition, I always got a kick out of Lobo. He's just crazy. **So you look at the DC books every now and then, too?** I look at everything! One book we did that I'm sorry we dropped was MORT THE DEAD TEENAGER! There's a lot of good stuff out there for every taste. **You write the Spider-Man newspaper strip every day,**

Al Ortega

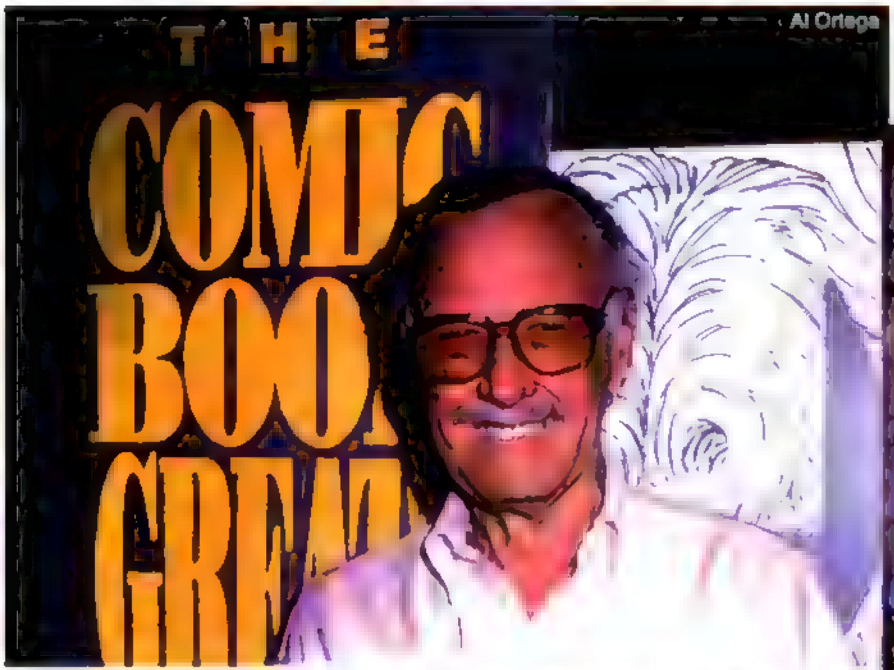
right? Every single day, seven days a week, fifty-two weeks a year! I've been doing it since 1977! It's like having the Sword of Damocles over your head! **How does that work—do you sit down and write a bunch of strips at once?** I write them a week at a time. And unfortunately, with that one, I have to write everything. I do a finished script for the artist. **So it's more work than if you were just writing a plot.** Yes. It's driving me crazy. I used to keep the episodes real long—they'd go on for four months, five months, six, 8 months. And then I realized that's really too long to hold the reader's interest. And now we decided the episodes would last 13 weeks. That means roughly every three months, I've got to come up with a new plot. Years ago, when I wrote the comics, I came up with a new plot every couple of days. Now it's a big strain doing it every couple of months, because I don't have the time. **Your brother, Larry, draws the Spidey strip. Did you bring him into comics?** I don't remember exactly. I know he got interested in comics because of me. Naturally, I was twice as tough on him as I would have been on anybody else. But, yeah, I think I probably gave him his first script. **What has been your wife's reaction to your career over the years?** She's kinda happy if it goes well! She's not a big comic book fan, either. She's great. She doesn't care what I do, as long as I'm happy doing it. If I were to quit tomorrow and open up a store, or something, she'd say, "As long as it makes you happy." **I'm assuming your wife is not modeling hats anymore. What type of work does she do?** She's a lot more talented than I am. She had been an actress. In those days, going back almost fifty years, I, like most men, was trying to be very macho. When I married her, and she was mod-

I'm a ham!

Al Ortega

eling, and she was doing some acting, I said, "No wife of mine is going to work!" She said, "Okay!" (laughter) I've been supporting her ever since! I don't think I was so smart! (laughter) About ten years ago, she decided she wanted to write a novel. I gave her some paper and some pencils, and I forgot about it. A few months later, she had filled the paper with handwritten words, and said to me, "I've written a book. Can you sell it?" So I sent it to an agent friend of mine in New York, and I said, "Look—let her down easy. She's my wife, and I love her, and she put a lot of work into this. Be gentle." He called me a couple of days later, and said, "Hey, I read your wife's book, it's really great! I can sell it!" He sold it to Dell Paperbacks. It was called "The Pleasure Palace," and it did pretty well. Presently, she's doing voices for some of our cartoons. She's playing Madame Web on Spider-Man, and she also plays the landlady on the Fantastic Four. I like to say, she's really the talented one in the family! Nobody would ever have heard of me if I had let her do the work! **Do you think we'll see a Marvel movie any time in**

the next year or two? Maybe not in the next year, but the next two, yeah. There's a lot of stuff in the works. **What looks promising?** I think Blade the Vampire Hunter will be our first one. We have a script, and we're going to start casting it soon. Now, the X-Men, a script is being written, the Hulk, a script is being written. The Fantastic Four, the script is being written... The hard part is waiting 'til we get scripts that everybody loves. **Do you put in a lot of time in the office these days?** I put in about two-thirds of my time in the office. The other one-third of my time, I spend writing, whether it be the Spidey strip, or...I'm always doing introductions to people's books. Every so often, guys at Marvel ask me to write special comics. I get a lot of mail I have to answer. I just seem to be writing all the time. **Do you have any favorite runs of books that you have written?** I loved the Silver Surfer series with John Buscema. I thought that was wonderful. I loved the Galactus Trilogy that I did with Jack Kirby. I like everything. I loved the books that were done with Gene Colan, Gil Kane, of course Romita, Andru, Everett—I really hate to mention these things, because you always leave somebody out. Sinnott, Ayers, Jim Mooney, Steranko... It's tough for me to name favorites. I really enjoyed them all. I loved writing everything I wrote. I was the luckiest man living! Because I truly worked with the best artists, the best people—they were all a joy to work with. They are so talented! **Did you ever think that the Marvel Universe you created in 1961 would still endure today?** It's very gratifying. I don't think about it that much, until somebody like you might mention it. But sure, when you do mention it, it's a nice thought. **Are there any Marvel characters that you would like to write that you haven't yet?** No. I think I've written enough of them! Some of the stuff that is written today is so good, I don't even know if I could have written it that well! Some of the quality is so high in some of these books—I really marvel at these guys. It's much tougher now. When I did it, I was doing all the books myself, so it was easy for me to keep everything in mind, so that everything dovetails. But now, to take the job Bob Harras is doing, holding all the books together...you've got the X-Men, and all those stories that have to somehow dovetail into each other, plus all the other characters, like this thing they're doing with Onslaught. I think the guys in the Marvel Bullpen are absolute geniuses. I'm impressed tremendously. **What do you think of Jim Lee and Rob Liefeld taking over a bunch of the books?** I can't wait to see it! So far, what I've seen looks pretty good. I'm eager to see the books when they're all done. **It must be exciting for you to see a new generation of writers and artists come in and reinterpret your characters.** True, but still, that's been happening all these years. Every time a different artist would go to work on Thor or Captain America or Dr.Strange, Spider-Man...or a different writer,



they always bring their own sensibility or their own interpretation. I remember when Todd McFarlane did Spider-Man. I think he was the first one who gave him big eyes... I thought, "What the hell is he doing, and why do they let him do it?" Now, suddenly, a lot of guys draw Spidey with the big eyes. Everybody feels he has to put his own imprint on it. **Where do you see Marvel going in the future?** I think we've got the best people in the business. The most creative, the most talented people, and with their enthusiasm, I think the sky is the limit. The books will just get better and better. We've had some problems, but we're solving those problems. Some people think of Marvel as this big, giant company that doesn't care about artists and writers, but I think the people reading the books are realizing that isn't true. The only thing important in the whole business is talent. We've got the people, and we've got the desire to turn out the best books in the world. I have every reason to think it will stay as good as it is. We're just going to continue to do the best we can do.

Excelsior!

THE DAILY BUGLE

FRIDAY, SEPTEMBER 20th, 1996 / Tidal wave hits Arizona; Details, Page 24 **50 cents**

KILLER SWARM LOOSE IN MANHATTAN

by Ben Urich

One of nature's strangest and most deadly phenomena unleashed itself in New York City today, as a swarm of killer bees infested the Institute of Seismoharmonic Studies.

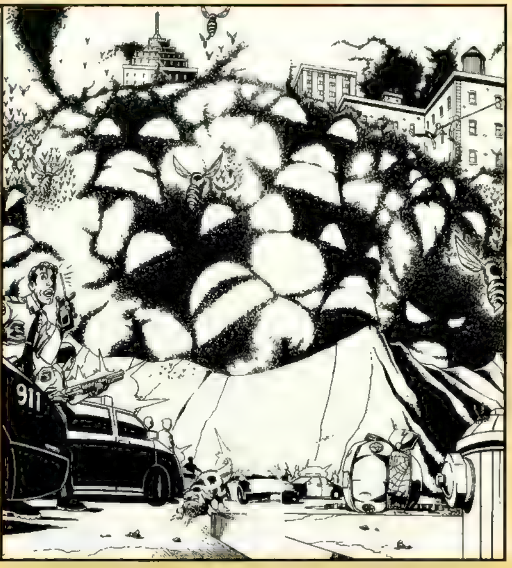
Scientists at the Institute were going about their business when a massive wave of bees surrounded the building, slowly working their way into the facility. "It's like nothing I've ever seen before," said a scientist from the institute, Daniel Milton. "They just covered the windows like a rug! I thought for sure that my life was over!"

In a twist which only proves that life is stranger than fiction, the bees were revealed to be under the control of a being named Swarm, a frequent foe of Spider-Man. Strangely, Swarm himself was nowhere to be seen, except when the bees gathered together to form a humanoid shape. Police scientists are now theorizing that Swarm's takeover of the Seismoharmonic Institute is somehow related to his new and deadly form. According to an anonymous insider, "They think Swarm needs something that the scientists of the Institute have to regain his human form, but they don't know what that is yet."

Police have thus far been unable to contact anyone inside the Institute, though they don't believe any of the scientists have been harmed.

In a late-breaking development, Spider-Man arrived on the scene and apparently gained access to the inside of the Institute as this article was going to press.

CONTINUED IN SENSATIONAL SPIDER-MAN #10



HULK CONTAINED BY ARMED FORCES—FOR NOW

John Scoggins UPI

In a scene as bizarre as it was tense, members of the United States Armed Forces, led by Colonel Cary St. Lawrence, entrapped the Hulk in Manhattan's Central Park. Using a device previously unseen by the civilian public, St. Lawrence's troops encased the Hulk in some type of liquid metal, freezing him in his tracks.

In the nervous and uncertain moments that followed, Betty Banner, wife of Bruce Banner, the Hulk's civilian identity was escorted away by Government agent Peter Henry Gyrich. Gyrich, who has long been associated with the Avengers, S.H.I.E.L.D., and the super-villain holding facility nicknamed The Vault, refused to answer questions about his meeting with Mrs. Banner. She was seen about twenty minutes later, alone.

Meanwhile, the capture of the Hulk rocketed to its inevitable conclusion as the emerald monstrosity began to break free of his unique prison. A frightened hush fell over the crowd of civilian onlookers and military officials as the Hulk stood free. That silence was broken by a hail of gunfire, all of it aimed at the Hulk.

CONTINUED IN INCREDIBLE HULK #447

DECISION '96: THE CHOICE IS CLEAR

An Editorial by J. Jonah Jameson

Of the three candidates running for the office of the commander-in-chief this year, only one of those men has caught the attention of both the public in general and this paper in particular—for the wrong reasons.

Graydon Creed, the frontman of his own party, is also the front-runner of this year's election. His platform is built upon hate, suspicion, fear, and bigotry. He is not the first person to take public mistrust and turn it into a personal weapon, and I suspect he won't be the last.

Creed has taken a nation's hatred toward mutants and turned it into a rallying cry for a nation—"destroy that which we don't understand before it destroys us!"—and sold the American public on the belief that he, and he alone, is the man who will lead this revolution against a strain of humanity whose members reach all corners of the globe.

Think about it: if Graydon Creed is elected president, he will most certainly lead an effort to purge this "great" nation of its mutants. Only problem with that is, what about all the mutants that reside in the rest of the world? Do we invade allies and enemies alike in search of their hidden homo-superiors?

Without drawing the frightening and obvious parallels to a certain dictator of World War II, I feel secure in saying that Creed's bigotry is the wrong way to go. Yes, mutants represent a dangerous new problem with no easy solution, but anything is better than the final solution.

In short, it is without hesitation that this paper will not endorse Graydon Creed for president.

marvel goes Cyber

Article by Stephen Yeattos

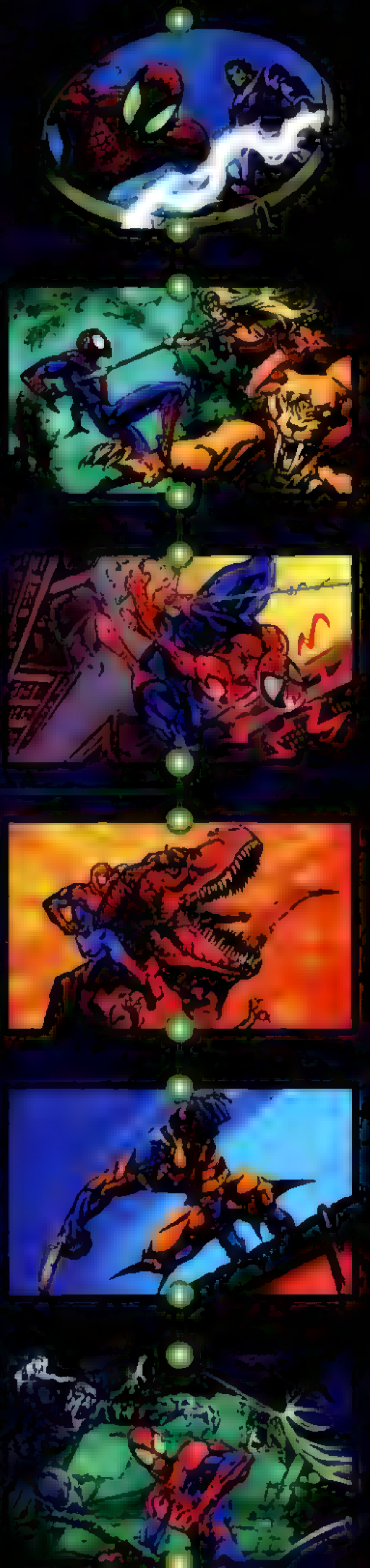
He is an American icon, known throughout the world. His adventures have appeared in hundreds of languages in a variety of styles and formats. Comic books, trade paperbacks, book shelf editions, hard and soft cover novels, mini comics, children's books, and trading cards, he has starred in them all. But on July 18th, The Amazing Spider-Man went where no other Marvel super hero had gone before—cyberspace.

The America Online Marvel area features comics created and designed specifically for cyberspace. These "cyber-comics" feature brand-new stories that are as important as the printed comics from which they derive.

"These comics are relevant," Marvel Comics on-line editor Suzanne Gaffney stressed. "They're not a primer. They're not reprints. They're not inventory stories. They're not rehash. They are relevant new stories featuring good, hot talent."

Each monthly story runs in four eight-page, weekly installments. The first story starring everyone's favorite neighborhood Web-Slinger was written by X-MEN scribe Scott Lobdell and penciled by AMAZING SPIDER-MAN artist Mark Bagley. It also guest-starred Chamber from GENERATION X and the evil mutant Vertigo.

As with a printed comic, the cybercomic displays its stories in multi-paneled "pages" which fans turn to continue reading. The cyber-comics are created by fan-favorite artists and writers, but this is where the similarities end. Cybercomics contain the fun and excitement of regular comics and a whole lot more.



They're interactive. With the click of their mouse on what are known as "buttons," fans can create a multimedia response, eliciting movement, sound, or entrance to other areas. Clicking on Spider-Man may bring up his Marvel Universe entry, cause his web-shooters to fire, or actually make the "thwipping" sound that accompanies them.

"But 'buttons' are obvious," Marvel on-line design and production director Dev Novack said with a mischievous grin; "they're not 'hot.'"

"Hot" areas are hidden spots that fans have to find to call up all sorts of roll-over text. In the first Spider-Man arc, if fans were clever enough to click on Peter Parker's photo assignment, they would have gotten an actual glimpse of the negatives that Peter took. In another panel, the sharp-eyed fan would have noticed and clicked upon a pile of Peter's bills lying on the table. This would have given them a peek at those bills.

Not everything within the comic is "hot," but seeking out these areas is part of the fun. And not everything needs to be clicked upon to get a response. Part of reading the cybercomic is the animation and sound effects one gets by simply flipping through the story. The opening splash panel of Spider-Man's second installment shows a captive Chamber complete with billowing energy covering his chest cavity. At other moments, gunfire or the electrical buzz of a neon sound goes off when the reader approaches that particular juncture in the story.

"Buttons" and "hot" areas become even more integral to the reader's experience when they play the "X-Factor" game. Each month, fans will get a chance to figure out that story's villain before it is completed. By finding certain "areas," they will get clues and lists of suspects as to who is behind that story's nefarious doings. As the story progresses, clues will help pinpoint the fiend until their exposure at the tale's end.

Fans will also get a chance to participate in the creation of the weekly cybercomics. The Marvel area entitled "So Ya Wanna Be In Comics" will offer contests geared to just that. During Spidey's on-line adventure, this area was asking fans to submit drawings of their own mutant creations. The top three winners got their entries featured as part of the Wolverine story arc the following month. Future contests will allow fans to write endings or even create characters who will actually star in the stories. And there is a "Flashbax" area devoted to showing past winners' work.

Fans have already decided the fate of the third cybercomic by voting on which Marvel character they wish to see, and Marvel's fourth arc will feature heroes and villains designed specifically for the cybercomic.

Not that these or any other characters who debut on-line will never see action in the printed Marvel Universe. The character called Mongrel, created by Tom DeFalco for the Wolverine story, is slated to appear in a future issue of Wolvie's monthly title. And fans of Marvel's favorite clawed mutant already know that Pale Flower debuted in both the printed and on-line comic within the same month.

And one need not worry if they missed the first few cybercomics or a particular episode either. Marvel's America Online area contains a kind of "back-issue bin", which allows anyone to call up any previously posted story or individual installment.

But keeping up with the storyline is important if one decides to visit the "Chat" area which will let fans talk to each other live about the past, current, or future installments. And the "Message Board" will allow for more in-depth discussions. Fans simply type in their message and post it. Others can read and react or write their own messages. Bulletins are categorized according to subject, making for easy access and retrieval.

Perhaps you would like to try your hand at writing a story with other fans. The "Threaded Web" is an area where the folks at Marvel begin a story and alternating fans log in to continue where the previous fans left off. Want The Impossible Man to pop up? Care to see Captain America go mad? Anything is possible when you control the story.

Suppose you have a question concerning your favorite Marvel character or storyline that's been driving you crazy. Stop rummaging through your collection and simply "Ask The Watcher." This area lets fans e-mail questions about anything Marvel-related, which will later be answered by someone at the Marvel offices in New York City.

Or maybe you don't have questions because there is nothing about the Marvel Universe that you do not already know. In fact, there isn't anyone in all of cyberspace who can stump you when it comes to Marvel trivia.

Perhaps you should reassess your position before you tackle the "Marvel Trivia" game. Contestants get to battle wits with other fans on everything from the simple like "What color are Ben Grimm's eyes" to the more obscure like "How did the 'Elf with a Gun' die in the original Defenders?"

And simply knowing the answers won't necessarily mean you win, because the longer you take to answer, the less points you score. If you are incorrect, you lose points. As time and points grow short, clues will appear to help you. There is even a chat line available exclusively for Marvel Trivia players to gloat or console one another.

Marvel's online area also has a letters page. Fans can send their ideas and feelings to editor Ben Raab in much the same way they do for their other favorite

UPON VISITING THE VISION OFFICE, BEN IMMEDIATELY SAT IN TIM'S CHAIR AND SAID, "WHAT YOU'RE NOT VALIAS!?"

comics. In fact, Raab will be holding a contest to name the Marvel cybercomic letters page.

Editor Gaffney plans to continue using only the hottest creative people. Future cybercomics will showcase the talents of writer Warren Ellis and artist Casey Jones of EXCALIBUR, and artists Sal Buscema from SPECTACULAR SPIDER-MAN and John Bolton from DC's "Man-Bat" special.

Raab and Novack intend to do their part by adding new innovative multi-media features, games, and contests to its on-line area such as a "Search for the Nearest Comic Shop" option, virtual reality, and animation.

"This is not a promo piece," Raab explained. "This is the Marvel Universe for fans to play with, and it doesn't matter how old you are."

"BEN, LEAVE TIM'S COMPUTER ALONE!" SCREAMS DEV NOVACK

"A Day in the Life of a Marvel Intern"

A few words from a "VISION NEWBIE" By JULIO SOTO

Hello.

The article you are currently reading is, from what I can tell, quite a rare event. I guess I could even say that it's a MARVEL VISION first! Right, Tim? (yes or no, whatever he says)

That would be Tim Tuohy, the elegant editor of this mag, and coincidentally the guy who had enough faith in me to let me write this. [I had to fill this issue and fast!—Tim]

Now then, my task (yes, it was my idea) is to bring all of you VISION readers out there up to speed on what exactly it is that a Marvel intern does. Oh, at first it may seem like a rather easy task. But in reality there are many interns here doing various chores. Some of the different departments that interns are assigned to include editorial, art returns, human resources, and marketing. Each department has its own duties, and within each office there are even more distinctions. Furthermore, depending on the type of person an intern works for and how much trust is developed, there can be a huge difference in what jobs each intern is allowed to perform.

Personally, I can only write about my experiences as an editorial intern. Specifically, I work for Ralph Macchio (when he's there) and Mark Bernardo, in the Spider-Man office. [Gentle Joe Andreani has replaced the recently promoted Bernardo.—Tim] We're responsible for the four core Spider-Man titles, SPIDER-MAN UNLIMITED and a two issue IRON FIST limited series. A typically hectic day goes a little something like this:

"THIS LOOKS JUST PERFECT. NO ONE WILL EVER KNOW."

"MAKE THREE COPIES OF EACH AND I WANT 'EM NOW!"

7:00 AM—My alarm sounds but to no avail as I slam the snooze.

7:10 AM—Again with the alarm but I can afford one more hit on the snooze.

7:30 AM—I'm eventually woken up by my mom (awww) and get ready for another marvelous day.

8:34 AM—I take a train from suburban Mt. Kisco, NY to the decidedly urban NYC.

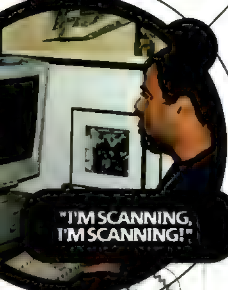
9:45 AM—I arrive after a quick subway ride with Editor-in-Chief, Bob Harras, to find Mark Bernardo trying to pull himself together after another rough night at the local night spot with some gourmet coffee.

10:00 AM—By this time I've made sure to set up the Ralph Macchio mannequin in an attempt to cover for him and more importantly to trick Harras.

10:05 AM—Organize all that I have to make photocopies of.

"SO RALPH, HOW'S THAT SPIDER PLOT?"

"AGGGHHH!! PAPER JAM!! AGAIN!"



"I'M SCANNING, I'M SCANNING!"

THE MIGHTY INTERN CREW (LEFT TO RIGHT): JOHN ROMEO, JULIO SOTO, MIKE CASTELLANO, SETH FRISBIE-FULTON, BRIAN SMITH, GREGG SCHIGIEL, & CATHERINE CIVELLO.

10:11 AM—PAPER JAM!!! Run to another copier.

10:28 AM—Get back to find Mailroom God, John Galvin, delivering a huge pile of fan mail. I must open and sort each letter into their appropriate titles and topics!

10:30 AM—Organize the papers I just copied, file 'em, mail 'em, read and correct 'em.

10:35 AM—Bob Harras explodes into the office to make sure that Ralph has indeed shown up on time today. Luckily we fool him.

10:44 AM—Fed Ex finally comes in. These packages contain any number of goodies: pencils, inks, plots, scripts with balloon placements, coloring, or lettering. Today it's photocopies of John Romita Jr's pencils, inks from Al Williamson, script from Todd Dezago, and pencils from Joe Bennett and Luke Ross.

10:50 AM—Mark Powers strolls in to ask Ralph "where's the work?" But it loses something when Ralph's not there to appreciate it.

11:00 AM—I then rush off to copy everything that just came in: Todd's script for Richard Starkings to letter, Al's inks for Kevin Tinsley to color, and JR Jr's and Ross' pencils for Howard Mackie and Todd to script.

11:03 AM—Bob Harras comes huffing down the hall again and this time he's not fooled! He kindly "requests" that I send Ralph over as soon as he arrives.

11:16 AM—PAPER JAM #2!! Thankfully I'm able to clear this one.

11:29 AM—Make out packages for everything that we received so that I can send it off to the appropriate person.

11:35 AM—Ralph shows up and I make sure to tell him that Bob would like to speak to him.

11:41 AM—I show Ralph all that came in. Later, he calls the freelancers to thank them and schedules when we should expect their next batch of work.

12:05 PM—Call inker, John Stanisci, to tell him that pencils from Ross are here and to come pick 'em up.

12:15 PM—Erase any and all leftover pencils from Williamson's inks before they're scanned.

12:35 PM—Inks are then brought to Robbie Carosella who will scan them into computer files. From there the Bullpen will access the scans and clean them up and/or make any and all necessary changes.

12:50 PM—Ralph and Mark leave for lunch at the Aristotle Coffee Shop with the dynamic duo of John Dokes and Glenn Greenberg joining them.

1:00 PM—My lunch with the usual intern crowd of Tough Guy, Smitty, Johnny Romeo, Frat Boy, and Catherine the girl.

2:00 PM—I return from lunch to find stacks of complimentary comics, then make out packages and send them to the creative team of SENSATIONAL SPIDER-MAN #8.

2:05 to 2:25 PM—While prepping the packages I have to answer "Hunk of the Month", Mark Bernardo's calls and make up excuses to all of his female friends about why he's too busy to speak to them.

"YOU'RE FIRED!! NO I MEAN IT!! STOP SMILING!"

2:30 PM—Ralph and Mark return from lunch.

2:43 PM—Get a call from the receptionist that John Stanisci is here, so I go out to escort him to our office.

3:00 PM—Call in lettering corrections on the latest SPECTACULAR SPIDER-MAN to Starkings.

3:15 PM—Mike Wieringo calls and reminds us that he needs the final pages of plot for the next issue of SENSATIONAL SPIDER-MAN.

3:30 PM—Before I can get 'Ringo the plot, I need to photocopy some character and location reference from previous issues of Spidey comics.

3:39 PM—PAPER JAM #3!! At this point I curse out the Xerox machine and proceed to kick the darn thing. Which much like the Fonz sets things straight.

3:55 PM—I fax the rest of the plot to 'Ringo along with the reference.

4:00 PM—Get together the last of the scan printouts for SPIDER-MAN, which are also on a Syquest disk, and the coloring guides to Linda Gilmore in Manufacturing before it's too late to go out. While I'm on the ninth floor I bug Tuohy with another question about this Vision article, which prompts him to fire me for what must be the third time (that day).

4:15 PM—I eventually begin sorting fan mail, but it turns out that there's so much that I'll have to continue tomorrow.

4:50 PM—Rush Fed Ex packages down to the mail room so that we can be sure that they arrive tomorrow.

5:00 PM—I receive a quick lesson on color theory from Joe Andreani while reviewing color proofs and learn things like what will make a cover pop out more than others on the comic racks.

5:45 PM—I take out any extra comics that we have left over from the "comps" and bring them to the comic dump (where us intern types occasionally wait while drooling for any leftover goodies!).

6:05 PM—I say good night to Ralph who actually works long after 5:00.

6:30 PM—Finally the day is over and I get back on th headed north.

7:28 PM—We reach Mt. Kisco station and I almost sleep through it! Then it's off to get a quick bite to eat before I have to go to my other job at Ben & Jerry's.

The next morning it all begins again! And I already know that it'll be a day full of much of the same, as well as going through film for THE X-FORCE MEGAZINE trade paperback and whatever other unexpected assignments pop up.

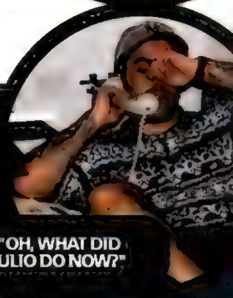
Phew! It's all hard work, but whenever things get out of control I just remember that many of today's comic stars and supporting players were once Marvel interns, even that Tuohy guy. And if he can make it.....

[Julio, you're fired! Heh. —Tim]

"JULIO DID WHAT?"

THE EVER-DEMANDING MS. GILMORE.

POLLY AND FELLOW THORITE, CATHERINE.



"OH, WHAT DID JULIO DO NOW?"

THOR GETS HAMMERED

What's this?

The Mighty Thor—alongside his evil half-brother, Loki—destroying the greatest landmarks in the world? The God of Thunder—knocking over the Leaning Tower of Pisa with his pinky? It could never happen, you say?

Well, happen, it did, in the pages of JOURNEY INTO MYSTERY #94 (July, 1963)!

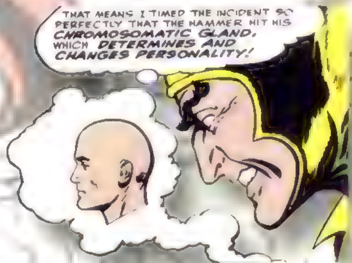
It was not a hoax! It was not a dream! It was not an imaginary story! And, despite what it may appear, it was not a 1960's Mort Weisinger/Superman story!

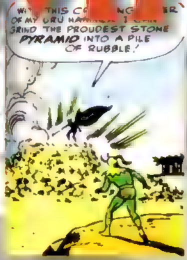
Our story began when Loki used his clever trickery to arrange for Thor to be hit on the head by his own hammer! Loki timed the incident perfectly, so that the hammer hit Thor's "CHROMOSOMATIC GLAND, which DETERMINES and CHANGES PERSONALITY!". (There is even a handy diagram, pointing out the exact location of this gland, in case you kids want to try this at home!)

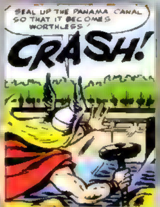
Sure enough, in a plot twist that seems to have come from "Gilligan's Island," Thor changed from good to evil! Loki took advantage of this opportunity to confront all the gods in Asgard, with Thor by his side! The all-father, Odin, was baffled by the change in Thor's personality. Apparently Odin had not been watching enough Sherwood Schwartz sitcoms, or he might have figured it out!

Thor and Loki embarked on a spree of destruction, which involved: trashing the Great Wall of China, blowing away the Taj Mahal, demolishing the Eiffel Tower and the Pyramids of Egypt, and pushing over the Leaning Tower of Pisa! (That last bit was later used in the movie "Superman 3"!)

For the grand finale, Loki and Thor planned on doing some damage before a group of delegates at the U.N. building! Just then, Thor fell down a trap door, and his





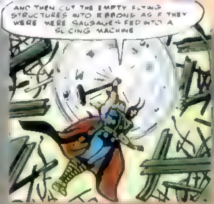


hammer mysteriously floated in the air before bonking him on the head again! Thor was cured and the U.N. delegates revealed themselves to be...the gods of Asgard in disguise! Odin remarked that it took him a while to figure out how Thor had been turned evil, but he must have caught an episode of the "Flintstones" and suddenly realized exactly what had happened!

Odin revealed that having the Gods of Asgard go undercover as U.N. ambassadors was part of his plot to "restore Thor to his original, noble, heroic self!" The Gods of Asgard vowed to use their magic to restore all of the damage done to the Earth. All that remained to do was to punish Loki for his evil scheme.

Thor hurled his hammer at Loki's head from a distance of about two feet away and clocked him a good one, right on the noggin! Strangely, this beaning did not cause Loki's personality to turn from evil to good! (The hammer must have missed Loki's "CHROMOSOMATIC GLAND!") However, this was not the end of the sitcom plots—in the next issue, Thor fought his own EVIL TWIN!

— Barry Dutter



Timeslip

Welcome to the Marvel Universe that would have been if today's hottest creators had been with Stan Lee on the eve of the birth of Marvel Comics. Think of this as the world that might have been. Think of it as the world that might still be becoming.

Bill Sienkiewicz, famed for his work on MOON KNIGHT, NEW MUTANTS, FANTASTIC FOUR, STRAY TOASTERS, his adaptation of "Moby Dick" and the life story of Jimi Hendrix, takes his thunder to the very God of Thunder, THE MIGHTY THOR.

All know the story of how Odin, to teach his son, Thor, a lesson in humility, cursed him to live life as a mortal. He banished him from the very world of the Norse Gods. Amnesiac and lame, Thor, now believing himself to be Donald Blake, faced life as a doctor who could not heal himself.

Years later, in the wake of an alien invasion, when no human force seemed capable of warding off certain annihilation, Blake came across a walking stick that held a special enchantment. When the walking stick was struck to the ground, the very might of the heavens returned to Blake and he was transformed in body and soul into the Mighty Thor.

The hammer was enchanted so that none could lift it save one who was pure in heart and brave above all others. This was Thor's link to the world he called home. Having learned humility, he dedicated himself to serving those weaker than himself... all of humanity.

But in the world where Bill Sienkiewicz has designed Thor, the hammer was never enchanted. There was no curse that transformed the God of Thunder into a clay jar known as Donald Blake. Not at all. For humility has never been one of the virtues bannered by the Norse Gods. Such lessons are paltry and the stuff of human fairy tales.

Some may be cautious, fearing that with no enchantment, Thor's hammer, Mjolnir, could easily fall into the hands of an enemy... like the Frost Giants or the unspeakable things that come from Hela's domain. But one look at the juggernaut size of the hammer and the noblest of onlookers (in fact, few can even look directly at it) know there is none other who could wield its weight than the Mighty Thor.

Once, in the Marvel Universe that is familiar to the rest of us, it was believed Thor's hammer could generate thunder and lightning storms. Not here, for it is the striking of the hammer that sparks through the heavens and flashes its defiance. It is the strike which rants its ear-splitting demands through Valhalla, the resting place of the gods, and Hel, the tortured home of the cursed and forgotten.

Eternal fires burn as a rage white hot in their fury in the blood which courses through Thor. Look to the skies whenever storms bark their warnings to the Earth, for Thor battles that day. He is the Storm. And the rain is the blood of his enemies, meant to wash Earth of its own evil stenches from a scent so terrible that it rises up like a battle cry and befouls the nostrils of the gods.

And be warned, for in each storm, Thor fights for our very souls against all those who would seek to torment them for all eternity. So fear him, as only the bravest do.

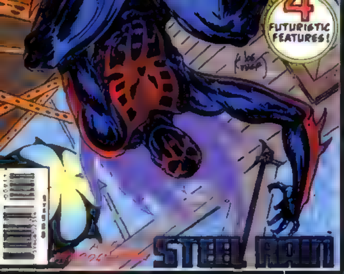
He is the Mighty Thor. He is none other.

Okay. You know we told you that Adam Kubert is the coolest. Then we told you why Andy Kubert kicks Adam Kubert's butt. Now, let no one argue except the man himself when we say that

JOE KUBERT CAN MOP THE FLOOR WITH HIS SONS ANY DAY OF THE WEEK!

JOE, JUST ABOUT EVERY GUY WORKING IN THE BULLPEN TODAY AND MANY OF OUR MOST RENOWNED ARTISTS HAVE GRADUATED FROM THE JOE KUBERT SCHOOL. CAN YOU EXPLAIN THIS PHENOMENON? Well, for the past four years now, Marvel has sponsored a full three-year scholarship for entry-level students accepted into the school. This was instigated by Terry Stewart (who was president of Marvel at the time). He had come by on business, and suggested it to me while he was visiting the school. Terry was very kind; after he saw what the students were doing, the kind of effort they were putting out, and the fact that a lot of them were going directly into the (comics) business, he told me that Marvel would like to sponsor a full scholarship each year. I said, "That's fantastic!". We have other scholarships, all of which came to us, rather than us having to go out for them.

WHAT ARE THE CRITERIA FOR THE MARVEL SCHOLARSHIP? Well, for one thing, it only applies to this school! The recipient is chosen from among the students who have already been accepted to the school. We get about six hundred



applicants per year, and of those we accept no more than a hundred and ten, since that's the number we feel we can best handle. Copies of the work of those accepted students are sent to Marvel, and Marvel itself makes the decision.

DOES THE KUBERT SCHOOL OFFER A DEGREE? What we are is a job training school. The reason I opened up the school is for people who have that kind of dedication and are willing to put out the kind of effort necessary to get a job. It's a three-year school, and the schedule which the students have to maintain is a rigorous one.

INTERESTINGLY ENOUGH, BOTH OF YOUR SONS MENTIONED THAT! Well, they both graduated from here. I guess I was a little tougher on them than I would've been on other people. I couldn't and I wouldn't show any partiality towards them. I didn't want any hint of that going on. I told them when they were attending that other students, if they don't come in or they don't bring their homework in, I might let slide, but not you guys! They were both living at home at the time, and I said, "You play games, the first time that happens, you're out!" I don't think I was being unfair, and the way boys guys turned out, I couldn't be more proud of them!

YEP, THEY'RE GREAT GUYS! I think their talent is just miraculous. I really appreciate that for them.

CAN STUDENTS SPECIALIZE AT THE KUBERT SCHOOL, OR IS THE CURRICULUM MORE COMPREHENSIVE? What I did when I first started the school (the school is now going into its twenty-first year) was to determine, based on my own experience and what I thought was necessary for a person to get and maintain a job. It's a ten-course curriculum that's given here at the school, and everyone coming must take and pass every one of those courses, because every one is essential for anybody who wants to get a job. Those guys who are going up into the Marvel bullpen, that's their first job, and they've got to know how to letter, do paste-ups, coloring and so on for that. Then, later on, even if they're not lettering their own stuff, at least they'll know how to lay it out properly for someone else to letter. Space is important, composition is important. Paste-ups and mechanicals are extremely important. Painting is extremely important, so is anatomy and story telling. Students need to know all these things to be well-rounded.

WHAT SETS THE KUBERT SCHOOL APART FROM OTHER CARTOONING PROGRAMS? The big difference between our school and other-so-called "cartoon courses" at other schools–is that other schools offer only a sampling, say for example, only humor, or just one aspect of what students have to know in order to get a job. So then the chances that they'll get a job in that particular discipline are tougher–it's not that they won't get it, it's just tougher. As a result of the ten courses that are given here at the school, a guy can go out and get a job in a dozen different places in the field. It doesn't mean that that's the job he wants to keep forever, but he's already got his foot in the door.

DO YOU PERSONALLY TEACH ANY OF THE CLASSES? Well, we have over thirty instructors here, but I teach one course in the third year, storytelling. I personally feel that the whole business of cartooning is a matter of storytelling. You can draw the prettiest picture in the world and knock your brains out rendering the heck out of it, but if it doesn't tell the story, you've not done your job. That's the main job of the cartoonist. To me, if a drawing stands out so strongly that the story becomes subservient, that's wrong.

DO YOU THINK THE INDUSTRY FOCUS HAS BEEN SHIFTING AWAY FROM GOOD STORYTELLING? A lot of the guys up at Marvel and DC, we've really discussed it at great length. You can get hooked; there's no question about it, the kind of artwork that's being done in comics today is really dynamic. The printing, the use of computers now for color separations, it's just incredible; it's like a different animal than it was ten years ago, and that can be mesmerizing for anyone just picking up a comic book. But once they've seen it, read the book a couple of times, they're in it for the story. I think that the successful comic strip, the successful political cartoon is a perfect wedding between illustration and communication. That's good storytelling!

YOU USED TO BE AN EDITOR. WHAT WAS THAT LIKE? I was an editor up at DC for twenty years. I started in the business a long time ago, and I've known a lot of people. It's amazing the great thing that longevity itself can do for you! Carmine Infantino, a friend of mine who had taken over the publishing end of DC, asked me if I wanted to accept the position of editor at DC. I took it on the basis that I would not stop drawing under any conditions! That applied not only to my editorial chores at the time, but also to the school when I started that up! If it meant that I had to stop drawing, all bets were off! The drawing was and is still the most important thing to me. But editing was a great experience, because they gave me complete freedom. Carmine trusted me, and so they gave me hours that were conducive to getting my work done. We lived in New Jersey at the time, and I'd drive into the city about three times a week, making sure that when I drove in I wouldn't have to contend with traffic going in or traffic going out!

COMIC BOOK ART IS BEING SHOWN INCREASINGLY IN ART GALLERIES AND MUSEUMS. HOW DO YOU FEEL ABOUT THAT? I think it's marvelous. I think it really reflects a kind of respectability and legitimacy that comic books have been looking for for a long time. What the business is doing today and for the last ten years is so different from what it was for the last forty or fifty years. It's like a different world—the changes are incredible! Not only the physical changes as far as printing and artwork are concerned, but the way the creative people are treated, the marketplace itself, the public's reception of the books themselves. The galleries, TV shows and movies!

WOULD YOU EVER CONSIDER LETTING ANY OF YOUR BOOKS BE MADE INTO A MOVIE? There's actually been some interest in a book I just did for Darkhorse, FAX FROM SARAJEVO, which is about the experiences of my good friend Ervin Rustemagic and his family during the war. I'm amazed! I mean they were talking about it before it was even published!

DO YOU HAVE ANY INTEREST IN ENTERING THE FIELDS OF ANIMATION OR ON-LINE WORK, BOTH OF WHICH ARE RAPIDLY GAINING POPULARITY? There are a couple of projects I'm working on now. I'm so fortunate in being able to select what it is I want to do, when I want to do it, and how much of it I want to do! I'm probably one of the luckiest guys in the world! Both Adam and Andy work in the school building, and I see both of them virtually every day. Our relationship is just like the cherry on top of the whipped cream—it's just a blessing. It's really terrific!

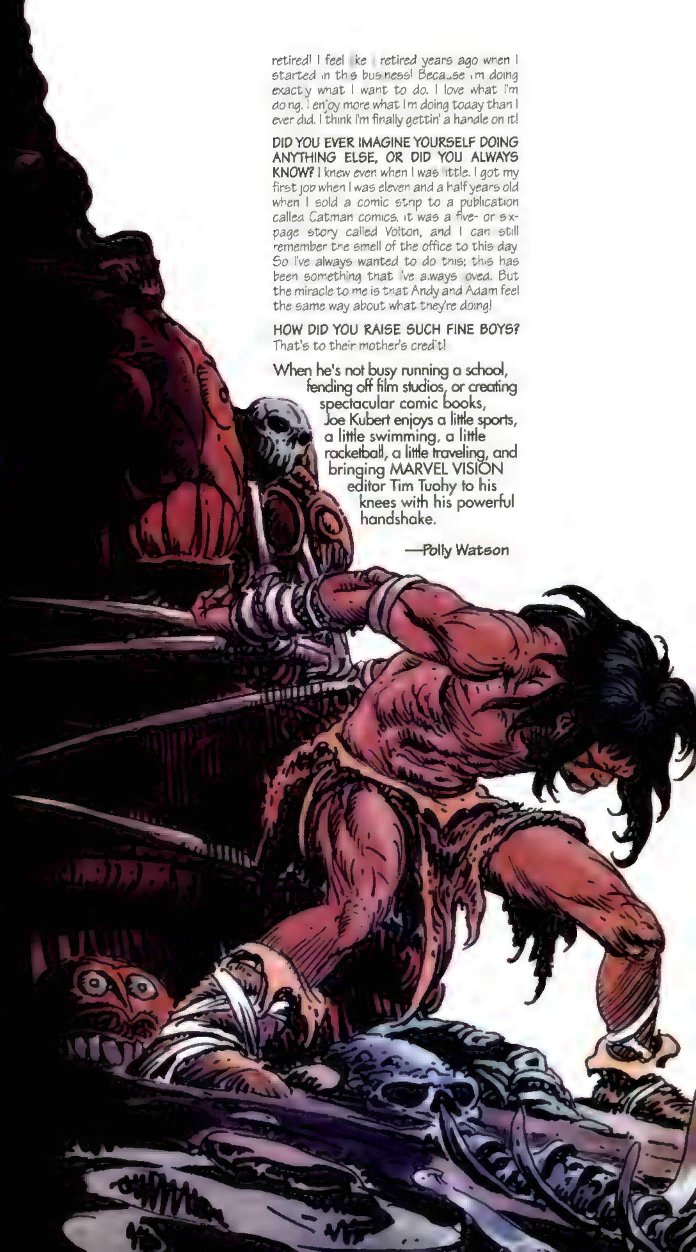
DO YOU EVER SLOW DOWN? You know, people are always saying, "Well, Joe. Are you ever going to retire? Why don't you retire?" Which is totally anathema to how I feel! I feel like I've retired! I feel like I retired years ago when I started in this business! Because I'm doing exactly what I want to do. I love what I'm doing. I enjoy more what I'm doing today than I ever did. I think I'm finally gettin' a handle on it!

DID YOU EVER IMAGINE YOURSELF DOING ANYTHING ELSE, OR DID YOU ALWAYS KNOW? I knew even when I was little. I got my first job when I was eleven and a half years old when I sold a comic strip to a publication called Catman comics. It was a five- or six-page story called Volton, and I can still remember the smell of the office to this day. So I've always wanted to do this; this has been something that I've always loved. But the miracle to me is that Andy and Adam feel the same way about what they're doing!

HOW DID YOU RAISE SUCH FINE BOYS? That's to their mother's credit!

When he's not busy running a school, fending off film studios, or creating spectacular comic books, Joe Kubert enjoys a little sports, a little swimming, a little racketball, a little traveling, and bringing MARVEL VISION editor Tim Tuohy to his knees with his powerful handshake.

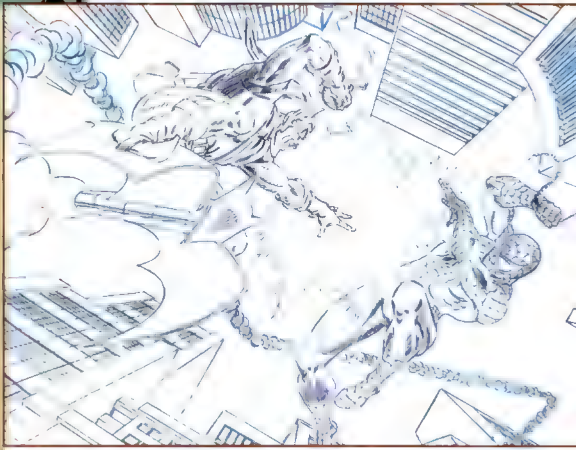
—Polly Watson



The Art of John Romita: A Book of Celebration

The man, like his artwork, has become legendary. The craftsmanship, the style and the perfectionism that he brings to every project on which he works is hailed throughout the comics industry. He has given us the definitive version of Spider-Man as well as designing the looks for such characters as Wolverine and the Punisher. He is, of course, John Romita, Sr. and both he and his work are the subjects of a new commemorative book, aptly named THE ART OF JOHN ROMITA and on sale this December.

This book is jam-packed with original character designs (including the very first design for Mary Jane Watson), sketches, production drawings and finished pencils and inks. THE ART OF JOHN ROMITA is one of the most comprehensive, exhaustive collections ever put together for a comic book artist. All of the material published in the book came from the personal collection of John himself, who generously loaned these pieces to editor Tom Brevoort and served as the book's consultant.



The book also features an extensive interview with John. Conducted by Cefn Ridout, John offers anecdotes on how he became an artist, his influences, the early days of his career, how he got involved with comics, and his famed collaborations with Stan Lee on such titles as DAREDEVIL and THE AMAZING SPIDER-MAN.

As many longtime fans are aware, John's work on DAREDEVIL—the classic #'s 16 and 17, in which Spider-Man guest-starred, served as a tryout of sorts. Original AMAZING SPIDER-MAN penciler Steve Ditko had decided to leave the series with issue #38, and then-writer/editor Stan Lee was looking for a replacement artist. "Jazzy Johnny," as Stan always referred to him, impressed Stan so much with his version of the wondrous wall-crawler in those issues of DD that Stan promptly assigned John to AMAZING permanently... and the rest, as they say, is history.

But even though John and Spider-Man would become forever associated with each other, it was a relationship that John, surprisingly, never felt quite right about.

"I was very uncomfortable doing SPIDER-MAN, frankly," he reveals in the interview. "I always felt like a guest artist, like I was not working on my own book." In any case, John worked on AMAZING SPIDER-MAN in various capacities—as co-plotter, penciler and inker—for over six years. "And all of that time," he comments, "I felt unnatural."

During that period, though, AMAZING SPIDER-MAN became one of the most popular comic books in the world, and the web-slinger became one of comicdom's most recognizable and beloved characters. Without a doubt, it is John's version of Spider-Man that has become the definitive, most recognizable version of the character over the course of the web-slinger's thirty-four year history.

Until recently, John served for many years as Marvel's Art Director, overseeing all of the company's comic book covers (including the technologically advanced, special effects laden, enhanced covers of the last few years), designing new characters, training new artists (affectionately referred to as "Romita's Raiders"), and offering his experience and wisdom to the Marvel staff.

And though John retired from his staff job in early 1996, he hasn't given up his freelance career. In the last year alone, he has penciled a segment of the MARVEL HEROES AND LEGENDS one-shot, inked a section of the SERGIO ARAGONES MASSACRES MARVEL special, penciled and inked various covers, inked the lead story of AMAZING SPIDER-MAN '96 (which united him with fellow Spider-Man alumni Tom DeFalco and Ron Frenz) and, of course, the cover of THE ART OF JOHN ROMITA (you were expecting maybe somebody else to do it?).

Also featured in THE ART OF JOHN ROMITA is John's own personal favorite work, AMAZING SPIDER-MAN #109, which he both penciled and inked. He cites this story as his favorite because, as he puts it, "It had everything I like in a story... a wide range of elements, a cast of colorful characters, plenty of personal life (stuff) thrown in... But best of all was how much fun I had with the art. The setting and characters set me off on the most personally satisfying work I had done on Spider-Man."

This classic story features the return of Flash Thompson from Viet Nam, where he had been serving in the military. But he finds himself the target of Asian holy men out to avenge the destruction of their temple, for which they wrongly blame Flash.

John explains that he used a style very reminiscent of influential comic strip artist Milton Caniff for that particular story. "(It) gave me a chance to pay tribute to my idol and his 'Terry and the Pirates' strip."

THE ART OF JOHN ROMITA also includes an introduction by Stan Lee, in which our Peerless Publisher reminisces about how he and John began their long collaboration, and offers some particularly amusing insights on "Jazzy Johnny," whom Stan considers "one of my all-time favorite artists!"

If ever there was an artist deserving of such a commemorative book, it is certainly John Romita, Sr. THE ART OF JOHN ROMITA will not only serve as a celebration of the man and his work, but also as an inspiration for the next generation of comic book artists.

And as Stan himself says in the book's introduction, "About time, thinketh I!"

Toasted Not Roasted

well, maybe just a little.

March 30, 1996 was a night for the stars of the comics industry to come out and honor two of the mainstays in their firmament: John and Virginia Romita. Having retired from their long-held positions at Marvel Comics, a sendoff was just what the doctor ordered. The event was held at the ultra-ritzy Manhattan Penthouse, located in the heart of downtown New York City, and played host to a veritable who's who of comic book greats.

John Romita began his comics career as a freelance illustrator, toiling on romance comics for various publishers before the lure of working with Stan "the Man" Lee on Marvel's successful line of super hero titles became too much to resist. John became the second regular penciler on THE AMAZING SPIDER-MAN, following up the seminal work done on that series by Steve Ditko. In a short time, Romita made the character his own, and his version of Spidey became the definitive template for all the Spidey artists that followed. Eventually, after a long and unforgettable run on that title, John took a staff job as Marvel's in-house art director. As art director, he assembled a revolving team of artists who handled the job of art corrections, many of whom have gone on to fame and success as freelancers, called "Romita's Raiders" — a name that has even outlasted John's tenure at Marvel.

John's longtime sweetheart and wife Virginia came into the Marvel offices one day to put John's office and schedule in order; this later became a regular occurrence, a day or so a month, until someone hit upon the idea that maybe Virginia could do this for all of Marvel, a company staffed by talented and creative folks who were often in need of someone skilled with scheduling and organizational abilities to help fend off the infamous monthly deadline doom. Thus, Virginia became Marvel's first Traffic Manager, playing den mother and cracking the editorial whip when necessary.

So, after years of service to the House of Ideas, John and Virginia decided to leave the daily grind of Marvel, and such a momentous event merited an equally memorable sendoff. The emcee for the festivities was Marvel mainstay, senior editor, and all-around ham Mark Gruenwald, who introduced a string of distinguished speakers which included some of the comic business's all-time greats. The first speaker, however, was the one Romita brother who's not in comics: John and Virginia's oldest son, Victor, an IBM executive, who opened with a stirring story of his and his brother's childhood and concluded with a traditional Italian toast.

The event quickly evolved into a "Romita roast," as various luminaries from the industry took the podium. Longtime X-MEN writer Chris Claremont related his first childhood meeting with the Romitas; former Marvel Editor in Chief and legendary comic writer Roy Thomas put an historical perspective on the impact John has had on the way comics are drawn. Another former Marvel Chief, current AMAZING SPIDER-MAN writer Tom DeFalco, took good-natured jabs at Virginia's hard-nosed scheduling policies. Second generation artist John Romita, Jr. rattled off a litany of reckless and irresponsible behavior from his youth which he thanked his parents for putting up with. Longtime writer/artist/editor (and Romita neighbor) Al Milgrom lamented that with John and Virginia both gone from Marvel staff jobs, he is now forced to use Federal Express to get his work into the office. DC Comics Executive Editor (and one-time Marvelite) Mike Carlin jested that, after trying unsuccessfully to goad John and John Jr. into leaving Marvel to draw Superman, he has finally coaxed Virginia into taking the job!

John and Virginia themselves capped the evening by coming up to the podium to give their own versions of some of the tales told by the other speakers. They thanked all their friends for their support over the years, waxing reminiscent about the old days of the business, while still maintaining an optimistic outlook for the future of the comics medium. A good time was had by all, and everyone in attendance felt privileged to be part of a milestone evening in the annals of the comic book industry.

MY TRIP TO SEATTLE
by CRASH BANDICOOT™

1. HERE'S ME DRIVING.

2. HERE'S ME AT THE SPACE NEEDLE.

3. HERE'S ME WITH SOME OF THE GALS AT SEATTLE SLIM'S.

4. HERE'S ME SHOWING OFF MY GAME'S REAL-TIME 3-D WORLD WITH ITS LUSH, ORGANIC ENVIRONMENTS, TONS OF OBSTACLES, SECRET PATHWAYS AND BONUS LEVELS. OUTSIDE OF NINTENDO® HEADQUARTERS.

5. HERE'S ME BEING ESCORTED OFF THE PREMISES BY SECURITY.

MY GAME →

Crash Bandicoot — PlayStation

Sony's long-awaited entry into the platform game arena. You've never experienced anything quite as sensational as this fully animated cartoon world coming to life. It's flooded with obstacles, enormous levels, unbelievable graphics, detailed real-time lighting, amazing music and sound effects. Packed full of solid gameplay, hidden bonus levels, secret pathways and fiendish traps, this is the "must-have" game of the year. Travel in real time across 3D worlds in over 30 levels of intriguing gameplay with thousands of frames of animation! Interact with hilarious, fully rendered 3D cartoon-animated characters. It's packed with all the classic

MY LOGOS ↓

SONY COMPUTER ENTERTAINMENT

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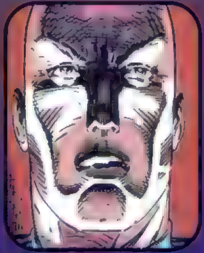
KIDS TO ADULTS K-A CONTENT RATED BY ESRB

Beast Files

SUBJECT: PROFESSOR X/ONSLAUGHT



"The true teacher defends his pupils against his own personal influence. He inspires self-trust. He guides their eyes from himself to the spirit that quickens him. He will have no disciple." — Amos Bronson Alcott

Professor Charles Xavier failed. That is, at least, how some people may perceive his works. They might believe that because we still live in a world where humans and mutants cannot coexist peacefully, that his is a lost cause. Further still, they might believe that those who have taken up this dream are doomed to his same failure. That perception would be erroneous.

Xavier learned at a young age that he could read the minds of those around him. As he grew, he became aware of just how powerful he was, yet this increase in powers also resulted in the loss of his hair as well. Soon, he began to devote his life to the study of mutation and genetics. By the age of 20 he had completed a bachelor's degree in biology and two masters in biophysics and genetics. Immediately upon completion of his studies at Oxford, however, Charles found himself drafted and sent to fight in Asia.

After this, Xavier began traveling the globe, eventually finding himself in Cairo, Egypt. It was here that he met, battled and defeated his first "evil" mutant, the powerful telepath Amahl Farouk [See File: Shadow King]. It was this encounter which forged Xavier's path over the years. In an addendum to his dream, Charles decided to devote his life to the protection of mankind from those mutants who would abuse their powers and humanity along with them.

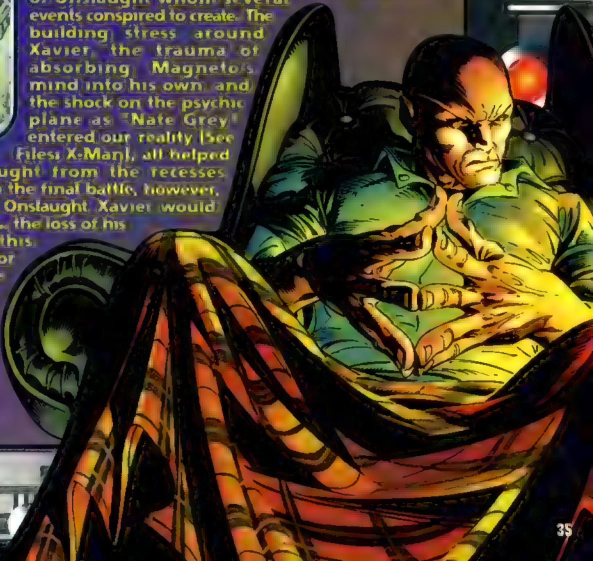
From Egypt, Xavier traveled to Israel where he met two individuals who would become an important factor in his life. The first was Gabrielle Haller, who would years later bear Charles' only son, David Charles Haller [See File: Legion]. The second was one Erik Magnus Lensherr, who would later be known as Magneto, the master of Magnetism and arch-foe of Charles' X-Men [See File: Magneto]. Magneto and Charles were for a time the best of friends until they revealed to each other while battling Hydra that each possessed mutant powers. After their encounter they would part ways, each believing the other to be mistaken in his approach to the growing [illegible] and its role in the world.

As the years passed, and Xavier founded a school based in his mansion near Salem Center in Westchester, New York. From this "School For Gifted Youngsters" new followers of Xavier's dream would come into the picture. Numerous mutants who would stand up against evil mutants and other world menaces in defense of a humanity who hates and fears them. Over the years, no matter how many foes they would face, the changes in their team roster or even to Xavier himself, the world would know the name X-MEN. And through these X-Men, Xavier's true success is borne. The dreamer finds himself not with disciples who merely follow in his footsteps... but rather dreamers dreaming the same dream.

Notes:

Charles Xavier is, or rather WAS, the world's foremost telepathic mind. Recent events have seen fit to change the status quo. Xavier has always had a dark side to his nature, as we all do. Xavier, however, has long kept this side dormant. Only on the most rare occasion does even a hint of this darker side surface. Twice previously, Xavier's dark side has even seen fit to act of its own accord. But in the end, Xavier was always able to subdue this dark side of himself.

All of this changed with the advent of Onslaught whom several events conspired to create. The building stress around Xavier, the trauma of absorbing Magneto's mind into his own, and the shock on the psychic plane as "Nate Grey" entered our reality [See Files: X-Man], all helped to release Onslaught from the recesses of Xavier's mind. In the final battle, however, in order to subdue Onslaught Xavier would have to pay a price... the loss of his powers. Whether this loss is permanent or not remains to be seen.



DAREDEVIL & SHI

Daredevil/Shi: Blind Faith
Shi/Daredevil: Honor Thy Mother

"Fantastic graphics, dynamic action and storytelling. Loads and loads of fun for everyone."

Hmmm...Does that sound like a movie ad to you? Ah, but it's not. These are the words of a wildly enthusiastic creator named Billy Tucci. And this is a guy who knows how to deliver on those promises. Just to give you a little background, Billy is the writer/artist who put the names Shi and Tomoe on the comic world's map. Plus, his success has led to the creation of his own company, Crusade Comics. But, for our purposes today, let's just call him one of the masterminds behind the upcoming DAREDEVIL/SHI and SHI/DAREDEVIL comics crossovers.

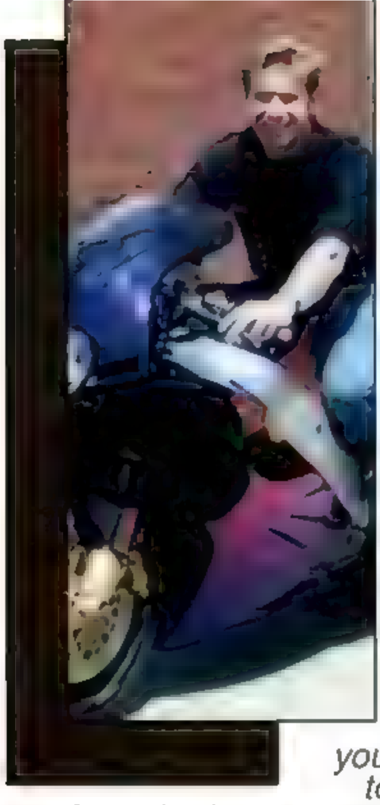
How did it come to pass that Marvel's crimson swashbuckler is meeting Crusade's premiere martial arts mistress? In Billy's own words, "It began through my relationship with 'Ski' [V.P. Editorial Planning and Operations Jim Sokolowski] over at Marvel. When this crossover mania had started, I said to him, 'Let's do a Shi/Daredevil crossover. He's my favorite Marvel character (which he is)!' In fact, all my original samples were of Daredevil. I've always wanted to write and draw Daredevil. Now it's finally happening. I'm the luckiest guy in the world!"

As for what happens in the crossover, let's start with a cast of characters, shall we?

Our heroes:

DAREDEVIL: *Secretly is lawyer Matt Murdock. He likes to dress up in red spandex, jump off rooftops in the worst areas of Manhattan and laugh about it. Oh, by the way, he's blind. Hobbies: Faking his own death and accidentally revealing his secret identity to people he probably shouldn't.*

SHI: *A woman of dual natures. On the one side, she is perhaps the last in a long line of Japanese Sohei (say SO-high) warrior monks. She fights an ancient war in a modern land. She is honor-bound to protect her clan from its enemies, even if that means she has to slay her foes. The New York police have labeled the murders she has been involved in as the "Shi-killings." She is also half-Christian, so the deaths she takes part in leave her wracked with guilt. Hobbies: Futilely trying to live some semblance of a normal life as Ana Ishikawa.*



The enemy:

THE MIKADO: *A flat-out nasty renegade branch of Daredevil and Elektra's old enemies, the Hand. They believe that by focusing their collective energies, or Chi, they can create a new, immortal warrior to do their evil bidding, as the Hand once attempted to do with Elektra.*

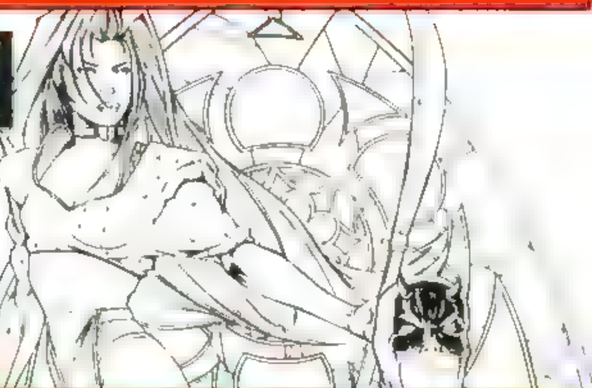
As for how all these folks come together, Billy explains, "The Mikado go after Ana. She's been torn between the deaths she has played a part in as a Sohei warrior and her Christian side. The Mikado sees that and tries to recruit her. They want to turn her into a zombie-type character.

"Meanwhile, Daredevil has heard about the Shi killings and, as a result, is trying to find out who Ana is. So Daredevil and the Hand are going after Ana at the same time. And all three collide. We bring in demons as well as [Daredevil's mysterious mom] Maggie, and Ana's mother, who's a Christian missionary. By the end, Daredevil and Shi confront the Devil himself. It's gonna be like a Hong Kong action flick: a Jackie Chan flick like you've never seen before. "It's a Christmas story, too. It's all about faith. But it's also horrific. It goes from the lowest, most frightening points to the highest, most inspirational points all in two issues. And it's non-stop action throughout. "Marvel's version, which is called "Blind Faith," comes out first. It's written by Chris Golden and Tom Snegowski with art by [SHI vs. TOMOE artist] Jamal Igle and Al Williamson. Peter Gutierrez and I are co-writing Crusade's version, "Honor Thy Mother," which comes out two weeks after the Marvel one. I'll be penciling the Crusade version. Along with editor Ralph Macchio, we've put together a really great story. The story even fits into both characters' continuity. That's something we really wanted to do." He concluded by saying, "Get ready to be blown away!" Speaking of Ralph Macchio, Billy couldn't be happier working with any other editor on this milestone project.

For those of you wondering if there are any more Marvel/Crusade projects on the way, Billy had this to say: "I hope so. I have a lot of stories and a lot of characters I'd like to do things with. I actually have this thing on the drawing board which Jim Lee, Marc Silvestri, and I are going to launch in April, which is called the Unitus Project. We want to get the Marvel Universe of heroes involved. We think they'd fit in perfectly. We're touting it as the entire comic industry goes to war in order to save itself. You'll read more about it in the near future."

'Nuff said! —Matt Friedman

HOW TOUGH IS SHI?



A few often-asked questions answered.

VISION: *Who'd win a fight, Shi or Elektra?*

BILLY: *Isn't Elektra dead?*

VISION: *How about Shi or Psylocke?*

BILLY: *You'll have to wait for the Unitus Project for that.*

VISION: *You or [DAREDEVIL/Shi Editor] Ralph Macchio?*

BILLY: *I think if it's in a ring, I have a chance. But if it's in the street, I don't stand a chance. Ralph's got everything on me.*

SHI'S A "HAND"-FUL

Crafting The Comics

BY ROBERT PIOTROWSKI

Richard Starkings is at the top of his craft. Armed with an impressive array of computer software, exceptional skill, and a studio of talented young assistants, his company has become synonymous with quality. Comicraft is credited in most of the best-selling Marvel Comics on the market today including UNCANNY X-MEN, INCREDIBLE HULK and THE AMAZING SPIDER-MAN. Not bad for a guy who used to work out of his apartment.

So how did Richard found one of the most successful studios in the industry? What are the secrets to his success? How did a single computer program fizzle out his globe-trotting aspirations?

Listen up, VISIONaries, cause this guy's got the power to leave the entire Marvel Universe speechless. Literally.

ROBERT: FIRST THINGS FIRST: WHAT THE HECK IS COMICRAFT?

RICHARD: The most common misconception is that Comicraft is a computer program that I use. But in fact, we're a graphic design studio dedicated to comic books.

HOW MANY BOOKS IS COMICRAFT CREDITED IN EACH MONTH?

It varies from month to month. It can be anything from twenty-five to fifty different titles.

WOW! HOW DO YOU MANAGE THAT?

Well, I don't work alone you know! There are a dozen designers and "Comicraftsmen" working closely together under my direction. Using computer technology that duplicates my hand lettering style, we're able to say yes to far more projects than I'd be able to handle by myself.

TELL ME ABOUT YOUR FIRST JOB.

I came out of college with a degree in English Literature and found a job as a proofreader. I think being able to spell is one of the unstated qualifications for being a letterer so it was actually a good start.

WHERE DID YOU WORK?

Ironically enough it was at the National Computing Center in England.

WERE AMERICAN COMICS AND LETTERERS EVEN A FACTOR FOR YOU THEN?

Growing up I was exposed to comic books such as EAGLE, TINTIN, ASTERIX and 2000AD, as well as a healthy dose of Marvel books. In Europe there's a different attitude towards type and graphic design. When I started working in America, I brought that style with me whether I liked it or not.

WERE YOU AN ESTABLISHED LETTERING TALENT BEFORE MOVING TO THE U.S.?

Yes, but I was an editor and designer at Marvel UK for five years before I decided to give my attention to lettering full time. When I moved to the States in '89 I was basically just doing books to get by. I wanted to travel across America and, hopefully, around the world. I had a 'round-the-world ticket and I was going to kick back for a year. But that didn't work out.

WHAT HAPPENED?

When I moved from New York to California, I learned the graphic design programs on the Macintosh. Then I learned how to digitize my lettering style. I knew that I needed to be able to turn books around overnight if I wanted to make the grade as a letterer. This seemed to be the way to do it.

DID THAT LEAD TO THE CREATION OF COMICRAFT?

That's where it started. In 1992 work at Marvel was plentiful because Image Comics had lured away quite a number of letterers. I made a habit of picking up the books that these people were leaving behind. By the time my first regular book, SLEEPWALKER, was drawing to a close, I was lettering it with my computer font. By this time I'd hired my first assistant, John Gaushell. That was all when I was still working out of my apartment. Today, the Comicraft studio fills out over 750 square feet in downtown Santa Monica.

WHAT TYPE OF LIMITATIONS ARE THERE ON THE LEVEL OF CREATIVE EXPRESSION THAT CAN BE INCORPORATED IN LETTERING AND DESIGN AS COMPARED TO WRITING OR PENCILING?

I believe that you're only limited by your imagination. It doesn't matter if you're working with a pencil, a computer, or a ten penny nail dipped in ink. If you have the talent and the imagination your tools can't limit you.

WHEN IS COMICRAFT WORK AT ITS BEST?

When people don't tell us what to do. It's great when an editor or artist trusts us to do a good job. Perhaps, that's why the X-office gets the most out of us. They leave us to do what we do best.

IS THERE SOME TYPE OF BIBLE FOR FIGURING OUT HOW TO SPELL ALL THOSE SOUND EFFECTS OR DO YOU JUST SIT AROUND MAKING THE SOUNDS IN SLOW MOTION AND TRY TO SPELL THEM OUT AFTERWARDS?

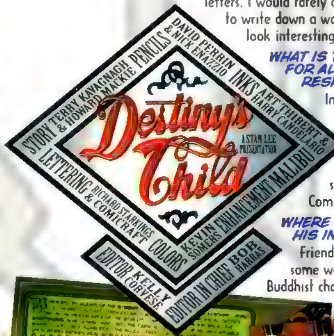
Most writers will spell out the sound effects they want on a particular page. But nine out of ten will use too many letters so we usually trim them down.

OKAY, IF WOLVERINE WAS HIT BY A FREIGHT TRAIN, A CHARGING JUGGERNAUT AND A 1000-POUND ANVIL WHILE ONSLAUGHT, THE BEYONDER, PHOENIX, AND GALACTUS LET LOOSE IN HIS GENERAL DIRECTION, WHAT SOUND WOULD THAT MAKE?

A very very very big F O O M !

HOW WAS YOUR PENMANSHIP WHEN YOU WERE A KID?

I spent most of my time at school designing logos for the names of the particular classes I was sitting through. I was always fascinated by letters. I would rarely draw pictures. I preferred to write down a word and try to make it look interesting instead.

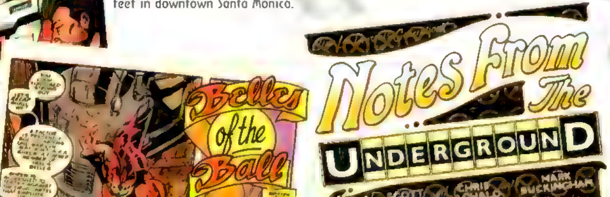


WHAT IS THE INSPIRATION FOR ALL OF THE DIFFERENT DESIGNS THAT COMICRAFT IS RESPONSIBLE FOR?

Instead of just looking at other comics to see what other letterers have done, I encourage the guys in the studio to look outside of comics. I look at type styles on matchbooks, bottle labels, movie posters... all sorts of type and graphics. When you bring something out of one medium into another, you create something new. I think that's what makes Comicraft a little different, a little special.

WHERE DOES RICHARD STARKINGS GET HIS INSPIRATION FROM PERSONALLY?

Friends. Family. I was particularly affected by some words of wisdom shared with me by a Buddhist chap by the name of David Kasahara in



New York. He told me that a dishwasher in a restaurant can choose to be totally unhappy with his lot because basically he's just cleaning up dirty plates. Or he can take it upon himself to make the plates and glasses shine so brightly that the customers come back to the restaurant just because the crockery is so clean! I really took those words to heart. Generally, you don't pick up a comic book and rave about the lettering any more than you would sit in a restaurant and say: "Wow! These knives and forks are shiny!" But you can't properly appreciate a meal if your plate isn't clean, can you?

So even when I was working out of my apartment I decided that I would make the lettering look so good that readers would regard it as an important part of the artwork. At Comicraft, we try to complement the art and seek to embellish it only when it's appropriate.

DO YOU EVER GET FRUSTRATED BECAUSE YOUR WORK IS OFTEN OVERLOOKED IN FAVOR OF THE ARTISTS WORKING ON THE BOOKS?

No. The important thing is that the people we work with love what we do. Talents like Jeph Loeb, Scott Lobdell, Howard Mackie and Dan Jurgens actually go out of their way to make sure that we're involved in their projects because they know what we're capable of doing. That's the highest compliment.

Chris Bachalo has been a particular blessing to Comicraft. We rarely talk to one another but he always leaves us plenty of space to do what we do best.

IS THAT WHY THERE IS SO MUCH GREAT COMICRAFT STUFF IN GENERATION X?

GENERATION X is probably our flagship title. I knew it was going to be a special book because of the creative team working on it so we decided to go out of our way to make that book look really neat.

During the Age of Apocalypse storyline, Bob Harras noticed that we were giving our all to the books. Shortly after, he pretty much gave us all the X-titles. Until that point we were perceived as the computer guys. GENERATION X earned us a lot of respect.

TO THE UNTRAINED EYE A LOT OF LETTERING MAY LOOK THE SAME. WHAT IS IT THAT MAKES COMICRAFT'S STYLE UNIQUE?

We spend a lot of time finding ways to give each of our books a distinctive look. However, when all is said and done, the real strength of the work we do is in our placement. That's the most important element in any letterer's work. If you can't develop a clear lettering style and an understanding of how to place balloons, then forget it.

WHAT'S THE COOLEST EFFECT THAT YOU GUYS CAN DO?

I think we really set a standard for ourselves with the title page of GENERATION NEXT #2. X-MEN #45 and X-MEN UNLIMITED #12 were goodies too. Title pages are always a lot of fun. That's where the letterer gets an opportunity to really polish the dishes! It's the place where the artist says, "Here's some space for the title, don't screw up the page!"

ARE YOU STILL ABLE TO SIT DOWN AND ENJOY READING COMICS OR DO YOU FIND YOURSELF JUST LOOKING AT THE DESIGN EFFECTS AND GOING, "WE SHOULD'VE DONE THAT WAY BETTER"?

Sometimes, but just recently I was checking over our printouts of X-MEN UNLIMITED #12. I got so caught up in the story that I forgot I was supposed to be proofreading it!

WHERE WOULD YOU LIKE COMICRAFT TO BE TEN YEARS FROM NOW?

That's tough because typically you don't think beyond this week's deadline. I'm really not sure, to be honest. Can you give me a deadline? I'll get back to you.

The Comicraft Bunch

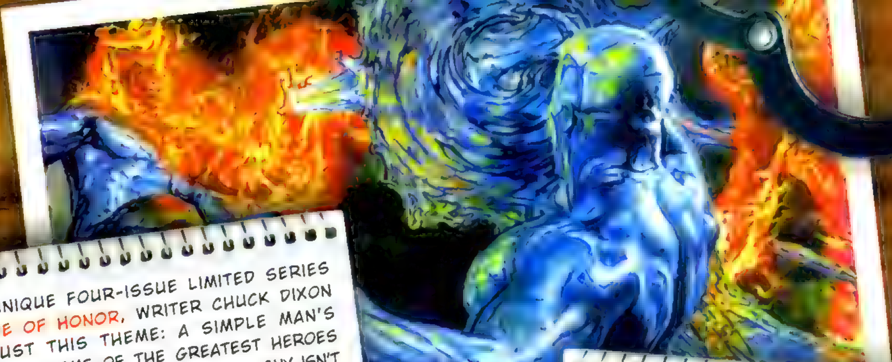
ART DIRECTOR:
RICHARD STARKINGS
DESIGNERS:
JOHN GAUSHELL
JOHN MARISIGAN
COMICRAFTSMEN:
ALBERT DESCHESNE
OSCAR GONGORA
SIOBHAN HANNA
KOLJA FUCHS
MORGAN JONES
LIZ AGRAPHIOTIS
KIFF SCHOLL
DAVE LANPHEAR
EMERSON MIRANDA
ADMINISTRATION/KEEPING RICHARD IN LINE:
YOUSHKA

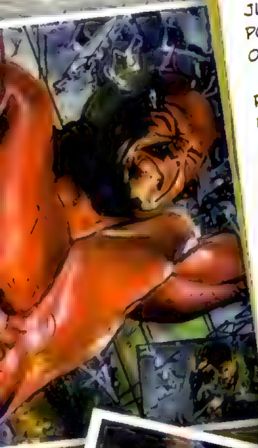
DESIGN BY YOU-KNOW-WHO

MAKING MARVEL'S HONOR ROLL

BY ROBERT PIOTROWSKI

ADMIT IT, YOU'VE THOUGHT ABOUT IT. WE ALL HAVE. NO MATTER HOW OLD YOU ARE OR HOW LONG YOU'VE BEEN READING COMICS IT'S SOMETHING YOU'VE WANTED, SOMETHING YOU'VE CRAVED. IT'S ONLY NATURAL: WE ALL WANT TO BE A PART OF THE MARVEL UNIVERSE. NOT ONLY AS READERS OR CONTRIBUTORS BUT AS ACTUAL CHARACTERS; PEOPLE WHO LIVE AND EXPERIENCE THE WORLD CREATED IN THE CLASSIC MARVEL TALES. UNFORTUNATELY, MOST OF US DON'T HAVE ANY POWERS. NO FLAME ERUPTING FROM OUR FINGERTIPS, NO INVINCIBLE SHIELDS FORMING BEFORE OUR VERY EYES. HECK, SOME OF US STILL CAN'T EVEN GET THE BOOKS OUT OF THOSE PLASTIC BAGS WITHOUT GETTING THE TAPE CAUGHT ON THE COVER. SO, EVEN IF WE COULD MAKE OUR WILDEST DREAMS A REALITY AND JOIN THE LIKES OF JOHNNY STORM, CHARLES XAVIER, AND BRUCE BANNER AS CITIZENS OF THE GREATEST COMIC UNIVERSE EVER, WE'D STILL BE STUCK AS MERE MORTALS, POWERLESS JOHN DOES. AS PLAIN OLD HOMO SAPIENS, WE COULD NEVER MEASURE UP TO SUPERHERO STANDARDS. OR COULD WE?





IN A UNIQUE FOUR-ISSUE LIMITED SERIES ENTITLED CODE OF HONOR, WRITER CHUCK DIXON EXPLORES JUST THIS THEME: A SIMPLE MAN'S INTERACTION WITH SOME OF THE GREATEST HEROES IN COMICS HISTORY. THE TWIST IS THAT THIS GUY ISN'T JUST A SIDELINE SPECTATOR. AS A NEW YORK CITY POLICE OFFICER, THE PROTAGONIST ALSO PERFORMS HIS OWN BRAND OF HEROICS.

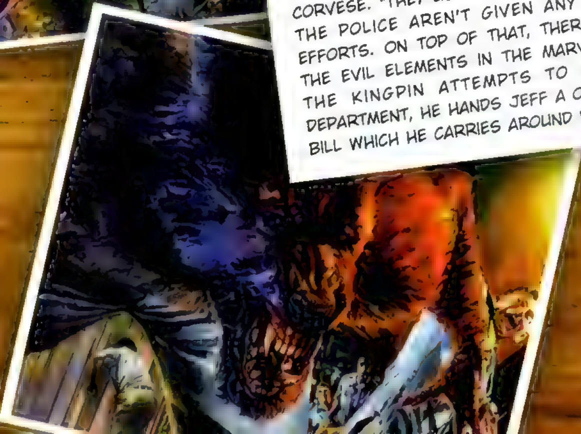
EDITOR KELLY CORVESE: "THIS STORY TAKES PLACE OVER A TEN YEAR PERIOD. IT BEGINS WITH THE LEAD CHARACTER JEFF, AS A YOUNG POLICE RECRUIT AND BASICALLY GIVES HIS VIEW OF THE MARVEL UNIVERSE THROUGHOUT MUCH OF HIS CAREER AS A LAW ENFORCEMENT OFFICER." WITHIN THAT DECADE, HE RUNS INTO EVERYONE FROM SPIDER-MAN TO THE PUNISHER AS DEPICTED BY THE LARGER-THAN-LIFE PAINTING TALENTS OF TRISTAN SHANE, TERESE NIELSON, BOB WAKELIN, AND BRAD PARKER.

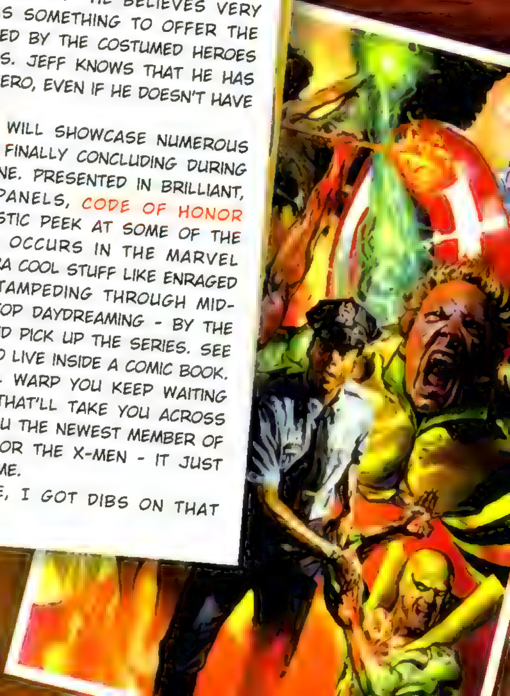
BUT THIS AIN'T NO DAY IN THE FANBOY PARK. RUBBING SHOULDERS WITH RADIOACTIVE HERO-TYPES AND COSTUMED MUTANTS ISN'T ALL IT'S CRACKED UP TO BE. ESPECIALLY IF YOU'RE A COP. "AT TIMES HE FEELS INFERIOR TO THESE AMAZING HEROES," CLAIMS CORVESE. "THEY USUALLY GET ALL THE ACCOLADES AND THE POLICE AREN'T GIVEN ANY CREDIT FOR THEIR EFFORTS. ON TOP OF THAT, THERE IS THE ALLURE OF THE EVIL ELEMENTS IN THE MARVEL UNIVERSE. WHEN THE KINGPIN ATTEMPTS TO BRIBE THE POLICE DEPARTMENT, HE HANDS JEFF A ONE THOUSAND DOLLAR BILL WHICH HE CARRIES AROUND WITH HIM THROUGHOUT MUCH OF THE STORY. IT BECOMES A CONSTANT SOURCE OF TEMPTATION."

AND JUST LIKE ANY CLASSIC MARVEL ICON, THIS EVERYMAN MUST ALSO JUGGLE HIS CRIME-FIGHTING CAREER WITH A PERSONAL LIFE. SO HOW DOES ONE AVERAGE GUY PLOW THROUGH THIS AVALANCHE OF STRESS AND RESPONSIBILITY? "HE BELIEVES VERY STRONGLY THAT HE HAS SOMETHING TO OFFER THE WORLD AND IS INFLUENCED BY THE COSTUMED HEROES HE MEETS AND OBSERVES. JEFF KNOWS THAT HE HAS WHAT IT TAKES TO BE A HERO, EVEN IF HE DOESN'T HAVE ANY SPECIAL POWERS."

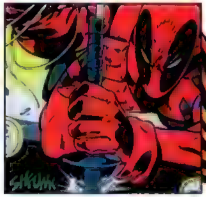
CODE OF HONOR WILL SHOWCASE NUMEROUS MARVEL EVENTS BEFORE FINALLY CONCLUDING DURING THE "INFERNO" STORY LINE. PRESENTED IN BRILLIANT, PAINTED FULL COLOR PANELS, CODE OF HONOR PROMISES A RARE REALISTIC PEEK AT SOME OF THE EVERYDAY ACTION THAT OCCURS IN THE MARVEL UNIVERSE. YOU KNOW, ULTRA COOL STUFF LIKE ENRAGED HERDS OF DINOSAURS STAMPEDING THROUGH MID-TOWN MANHATTAN. SO STOP DAYDREAMING - BY THE WAY YOU'RE DROOLING - AND PICK UP THE SERIES. SEE WHAT IT'D REALLY BE LIKE TO LIVE INSIDE A COMIC BOOK. BECAUSE THAT DIMENSIONAL WARP YOU KEEP WAITING FOR, YOU KNOW, THE ONE THAT'LL TAKE YOU ACROSS TIME AND SPACE TO MAKE YOU THE NEWEST MEMBER OF THE FF OR THE AVENGERS OR THE X-MEN - IT JUST AIN'T GONNA HAPPEN. TRUST ME.

(BUT JUST IN CASE, I GOT DIBS ON THAT FANTASTICAR THINGIE!)





In the brisk month of November, fans of the wisecracking, teleporting mutant mercenary for hire will be set free from their long wait. That's right, we're talking about DEADPOOL in his first monthly series. In late November, issue #1 of DEADPOOL hits the stands. For Deadpool fans across the globe, this is a monumental event. It wasn't too long ago when the second limited series starring this butt-ugly master of murder left fans with too many questions. That wrong shall be made right in the coming months.



We got the chance to talk to with editor Matt Idelson, writer Joe Kelly and penciler Ed McGuinness from this new series.

MARVEL VISION: Matt, whose brainchild was this to give Deadpool his own monthly series and why Deadpool? With so many characters to choose from, why was he singled out?

MATT: Bob (Harras) woke up one morning and had a vision . He felt that Deadpool was ready to have his own monthly series. We had already done two limited series with Deadpool and a third just wouldn't be enough.

MV: As far as the art team, why this group of artists?

MATT: I spoke with quite a few writers. Each of them proposed ideas about what to do with the character. One writer even suggested that Deadpool work in a zoo. Then Joe came along and suggested things about the character's personality that made me sit up in bed thinking, that's interesting.

As for Ed, I got stuck with him(laughing)! Ed was originally hired by editor Mark Powers to do the third Deadpool limited series. I just asked if I could steal him away to do the regular monthly series.

MV: Are we going to see Deadpool remain as a villain or will this heavily scarred assassin for hire turn to good?

MATT: He's not going to be a villain and he's not going to be saving people from burning buildings. He is a dark character and that part of him is not going away.

JOE: We went through a lot with what to do to him and we decided to keep him in sort of a shadowy realm.

MV: As the writer it's your job to dream up a story. Tell us where you got this idea.

JOE: The story wasn't any single person's idea. We have a really good collaborative team. Everyone had some great ideas for Deadpool. We bounced these ideas off one another and ran with it. Thus the idea for the story was born.

MV: What is Deadpool actually up against? What's the main premise of the story?

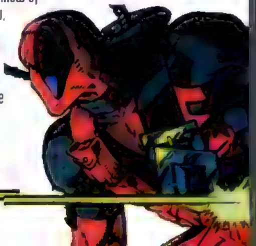
JOE: In the first issue and in the issues after that we'll see what Deadpool is like when he's not whacking people. However, the main story has a lot to do with what Landau, Luckman and Lake have planned. As we know from the Wolverine series these guys always have something going on and we felt it was time to move this company up to heavy hitter status in the Marvel Universe.

MATT: There's an event that's going to take place in the future and Landau, Luckman and Lake know of it. What exactly it is we won't say but this event involves a mysterious figure and Landau, Luckman and Lake think this being is Deadpool. So they try to find out if he's really this savior type figure.

ED: I agree!

MV: Obviously Deadpool isn't going to be the only character in this series. Can we have a hint as to who else we are going to see in this series?

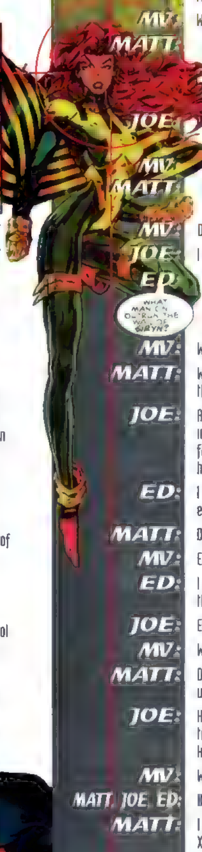
MATT: In the first issue we have Sasquatch from ALPHA FLIGHT and in the issues to come we are going to have other characters who shall remain nameless at this time. But among the characters we can tell you about is one called Blind Alfred.



JOE: Blind Alfred is an older blind woman, a mother figure, who lives with Deadpool and she is just there to bust his chops. She's not a love interest by any means. She just lives to break Deadpool's shoes and she's also a confidant. There are certain things Deadpool will discuss with Blind Alfred that he won't discuss with Weasel and vice versa. And the fact that she's blind adds that much more because Deadpool is very selfconscious about his looks. Who else other than a blind person could make him feel comfortable enough to open up?

MATT: Then there's Weasel. Weasel was in the first limited series. He's the guy who supplies Deadpool with all his weapons and equipment. He's not going to be anything like Microchip from THE PUNISHER. He's a character Deadpool will express a different side of his personality to. A buddy if you will.

JOE: Dispatcher is a character I think everyone will find interesting. He's the guy who gives Deadpool his missions. He's a lot like a Marvel editor in the fact that he's always got someone in his office looking for work.



MV: When you said Blind Alfred lives with Deadpool, where does Deadpool live?

MATT: He's got this house in the suburbs of San Francisco. From the outside it looks like a normal house, but from the inside things are a little different. He's not the neatest person in the world so he uses a holographic projector to hide the crumbling interior. And there is one room in the house where he keeps a closet full of the Deadpool suits and some other stuff. But everything in the room has something to do with Deadpool's personality and those parts of him are what we're going to explore in the series.

JOE: His house is in constant disarray and it's really a reflection on himself. Nothing in his life has ever stayed together and neither has this house. And just like everything else in his life he keeps putting off fixing things.

MV: Will there ever be a love interest for Deadpool to romance in this house of his?

MATT: Mark Waid started an interesting chemistry between Deadpool and Siryn of X-Force. It worked then and it's something we have to address now.

MV: Do you find it hard working with a character who isn't exactly the nicest guy in the Marvel Universe?

JOE: I prefer it! I think it's great.

ED: I agree! But what it depends on most for me is if the writer is really into it. If he's not into it, neither am I.

"HE'S THE GUY THAT LIFE HANDED A PILE OF DOGGIE-DOO TO".

MV: Will we get the chance to see more of the man without the mask?

MATT: We've seen it and we'll see it again, but it's not important to the story. It's how Deadpool shows himself to the rest of the world that's important. There is more to him than a man in a mask killing people and that's what this series is about.

JOE: As we've said before, Deadpool is so self conscious. He wouldn't want to show his face to anyone and that will bring out some interesting things. We've given him a holographic projector to hide his scars when he's interacting with his neighbors. And his faces on the projector will change with whoever comes to mind, making it interesting to see who he's thinking about and how he's thinking about them.

ED: I like him better with the mask on. I don't want him to look like Spawn. Plus drawing him with the mask on, I can get more facial expressions going and it saves me time on deadlines. (The mask actually gives form to Deadpool's heavily disfigured face.—Tim)

MATT: Deadlines, Ed? (Joking) What are those?

MV: Ed, Is your visual perception of Deadpool matching up with the writer's mental perception of the character?

ED: I view Deadpool as a very dark Spider-Man. I draw him a little more muscular than Spider-Man, because Deadpool still has to have that similar agility thing to him to get out of the messes he gets into.

JOE: Ed has a good take on him. I also like to think of him as a tougher Spider-Man.

MV: What's Deadpool's main driving force? What gets him out of bed every morning?

MATT: Deadpool is a character who wants what he can't have. He wants the wife, the kids, the house with the picket fence. He wants a normal life and he can't have it.

JOE: He's the guy that life handed a pile of doggie-doo to. First it was his getting cancer. Then it was the treatment which made his skin fall off. He's got everything working against him all the time. And what keeps him going is the hope that things might get better.

MV: When you say Deadpool has cancer, is he dying?

MATT, JOE, ED: NO!

MATT: I just want the fans to know that he's not going to mellow out. He's not going to get locked in Xavier's basement. It's a journey he's on. Enjoy!

THERE YOU HAVE IT! AND ON NOVEMBER 19TH, IT CAN BE YOURS!

MARVEL STUFF

"HULK MUST SMASH... MUST DESTROY...EVERYTHING!"

While not the most articulate of individuals, the savage Hulk is now *articulated*, thanks to this stunning line of action figures brought to you by Marvel and Toy Biz.

The Hulk assortment, which includes She-Hulk, Joe Fixit (a.k.a. the Grey Hulk), the Leader, the Abomination, the Rampaging Hulk, and the Transforming Hulk (with Bruce Banner), was inspired by the prospect of a live-action movie, as well as the animated series to be aired on the UPN network. Jesse Falcon, the Product Manager at Toy Biz responsible for overseeing the Hulk line, explained: "[In early 1995] there was a very strong reaction from Marvel Films that the Hulk would be a TV show soon, so we moved with the toys before the show started." Therefore, the figures reflect not the look of the animated series, but of the long-running Marvel Comics series instead.

Enter Art Director Garry Black of Marvel Creative Services. Black, whose specialty is guiding the development of toys and games from concept to marketplace, works closely with Toy Biz to ensure that each and every figure accurately reflects the property upon which it is based. To that end, "Creative Services hired the talented Arthur Adams to provide the 3-views [detailed line drawings of each character, see background] for the assortment," Black said. "His work is very reflected in the figures, due to the sculptors' faithfulness to the 3-views."

"The sculptors [Steve Kiwus and Phil Ramirez] really put their talent and style into the sculpts," Falcon said. Kiwus was responsible for interpreting Adams' work in the form of the She-Hulk, Transforming Hulk, and Joe Fixit figures, while Ramirez skillfully crafted the likenesses of the Leader, the Abomination, and the Rampaging Hulk.

Not only are the figures important (let's face it, without the figures there really is no line to speak of), the packaging is equally important as well. Chris Fondacaro of Toy Biz was responsible for setting the presence the Hulk will have in-store. Working from images provided to him by Black, Fondacaro successfully communicated the raw power, the sheer savagery of the incredible Hulk on the packaging.

This first Hulk assortment, which is scheduled for a September release (which means that by the time you're reading this...they'll be out there! So buy them! Lots of them!), will be followed by an assortment based directly on the Hulk animated series. "For the first time," Black said, "Toy Biz is sculpting from animated reference to provide a distinctive likeness."

The six initial Hulk figures can be purchased at your local comic shop, or at places wherever six initial Hulk figures are sold.

–Steve Behling

BACKGROUND ART:
Arthur Adams

PICTURED BELOW FROM LEFT TO RIGHT:
Abomination, The Leader, Transforming Hulk, She-Hulk and Joe Fixit

never seen the GREATEST never seen COMICS

All right. You caught us. Not every project you hear about actually sees print. There's been talk of a DAREDEVIL 2-issue story that was supposed to be written by Frank Miller and drawn by Walt Simonson. There was an EXCALIBUR Graphic Novel written by Chris Claremont and drawn by Rick Leonardi. How about the Jim Lee PUNISHER/NICK FURY Graphic Novel? Or the MAN-THING project painted by Kevin Nowlan? Or John Byrne's collected LAST GALACTUS STORY? There are so many projects that begin and then are lost... or put on hiatus for one reason or another... and we here at MARVEL VISION say no more. It's time fans got at least a vision of what might have been... or what might be at some point in the future should the mere mention of these projects produce an avalanche of frenzied fan mail.

color: Atomic Paintbrush

Alternate cover for WHAT IF #88 by John Romita Sr.

#1. An alternate cover for WHAT IF #88. This is one of the few John Romita Sr. solo pieces at Marvel in recent years. John Romita, whose guiding inspiration and artwork at Marvel molded the life and look of the Wall-Crawler for

years, and whose art has influenced a generation of artists, thought this piece lost. It was recently discovered in the vaults and it's an honor to present it here.

The Hulk penciled by WATCHMAN'S Dave Gibbons.

#2. This work actually was printed in England, yet fans here in the States never saw the early artwork presented within. The first issue featured a 3-page Hulk story penciled by WATCHMEN and SUPERPATRIOT'S Dave Gibbons, the beginning of a Nick Fury serial by PREACHER'S Steve Dillon, and the opening sequence of a Black Knight serial that ran for over 50 issues and featured the art of John Stokes and David (V FOR VENDETTA) Lloyd.

BLACK KNIGHT

Black Night featured the art of John Stokes & David Lloyd.

NICK FURY Agent of SHIELD

Nick Fury by PREACHER'S Steve Dillon.

Over the next few months we'll show you projects that either saw a very limited print run or actually never came out at all. Covers that never saw print... scripts that were never produced... even pencils that were never inked... these are the greatest comics never seen.

—Jim Krueger

Forward to the past

[illegible] Lee and Brandon Choi Plan to Turn Back the Clock on [illegible] Greatest [illegible] Fantastic Four [illegible] Developed [illegible] Years Ago

"The Fantastic Four are still the perfect paradigm for any super hero comicbook concept." So states Brandon Choi, the incoming FF writer as he, his boss Jim Lee, and Lee's WildStorm Studios act out the role of the triumphantly returning Prodigal Son. According to Choi, "The characters that they represent, the relationships that they represent; the ideals of friendship and family obligation [are all right there]. I'm amazed that the FF doesn't sell as well as the X-Men in that sense."

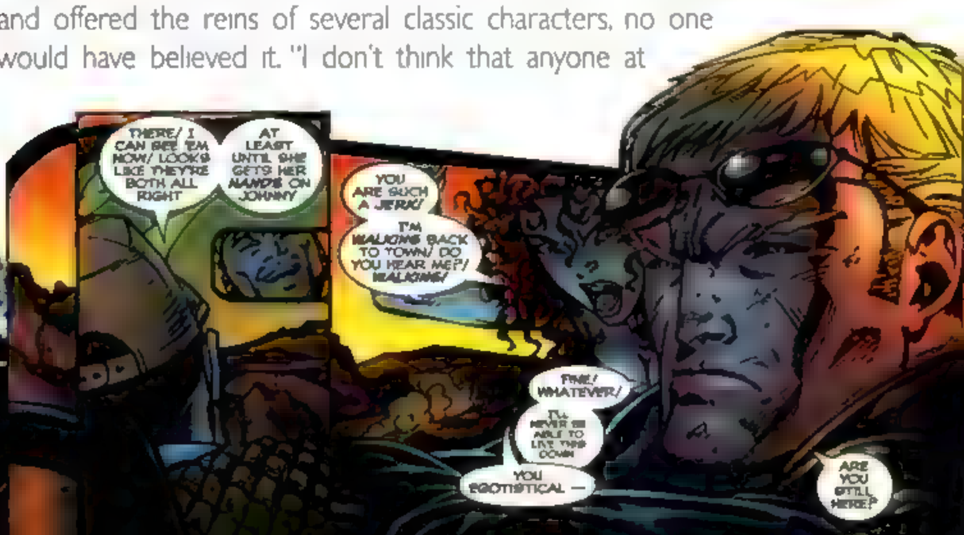
This September the cornerstone of the entire Marvel Comics Universe is going to experience a make-over of epic proportions as Lee and his team prepare to return the FF to their roots in a way that has never been done before with this title. In September, THE FANTASTIC FOUR reverts to issue number one, as the WildStorm team delivers its take on comics' greatest team. "We're taking the origin stories and putting it in a '90s concept," Choi stated. "We're going to essentially be retelling the Stan Lee/Jack Kirby story, updated with a '90s kind of technological bent to it."

According to Choi, he (as writer)—along with Lee (as co-plotter and penciler) and Scott Williams (as inker) is going to be essentially retelling the stories that Stan and Jack had laid out in those first 10-20 issues; "...except what we're going to be doing is laying a more connective tapestry behind it. Where they just jumped from one story to [another] we're going to lay a more cohesive theme that goes through all of them that will connect all of the issues and finally build up to a larger conclusion in #12."

Re-Working the Magic

While admitting that it is a very heady experience to be handed the comicbook that kick-started the entire Marvel Universe, Choi doesn't see WildStorm's taking over the reins of THE FANTASTIC FOUR and IRON MAN as their so much "rescuing" Marvel, as infusing new blood and a new outlook into the company. "How do you rescue the largest comicbook company in the business? I see it as more of a jump-start for certain characters than anything else. The way I see it was very complimentary to Jim that Marvel was willing to let him put his creative input into the FF and Iron Man to see if we could put a different twist and a different perspective onto their origins and could update them for the '90s."

He went on to state that if—four years ago—anyone had told Lee, Rob Liefeld and Marc Silvestri that they were going to be invited back to Marvel, and offered the reins of several classic characters, no one would have believed it. "I don't think that anyone at



have believed it either." He then turned around and down-played the "return of the conquering hero" aspect of Lee's participation by stating, "The X-Titles are still the most successful super hero comic franchise, bar none. They have the most successful animated television series. They've done what no other company could do for...how many years?"

While it is certain that there will be those fans that will decry the "Imagization" of Marvel, Choi was quick to point out that he and Lee didn't have any intention of remaking the Marvel Universe in their…Image…as it were. He stressed that both he and Lee had nothing but respect not only for the Stan Lee/Jack Kirby FF, but for the other creators who worked on the series as well. One creator whose work on the series particularly influenced Choi was John Byrme (who also sought to bring the FF back to their roots during his tenure).

"The last FF that I really remember was Byrne's run," Choi said. "I remember on Byrne's run when he did "Terror in a Tiny Town" [FF #236 Tim.] it was kind of like his way of retelling the FF origin, where everything was miniaturized, and it

took place in Doom's tiny little cyber-world there. What we're doing is along the same lines except that it's updated for technology, lifestyle, chronology, and character history."

Introducing the New/Old FF

According to Choi, the need to "update" the characters is not so much to attract a younger audience, but to reintroduce the classic concepts of the FF to a more technologically sophisticated, and in some respects—smarter—audience. "It's a hard line to choose between generational and societal concepts. I think to a certain extent—once we went to the moon, science found out as much as it did, and computer technology had permeated our society to the extent that it does now it's harder to have that [same] suspension of disbelief. So you almost have to recreate these characters with a new context so that when newer readers come in, it intrigues them the same way that we were intrigued as kids."

Hence, Johnny Storm, rather than being a young teenager who loves hot rods and was a car mechanic, is a hot young executive with the Storm Foundation Corporation. This "new" Johnny now runs a casino and heads up the entertainment branch of the company. His sister, Sue Storm, is the Chief Operating Officer for the Storm Foundation while her soon-to-be fiancé-and-husband, Reed Richards, is a scientist who works with the company. Further, it was Sue that actually recruited him to the company. Rounding out the original foursome is rock-steady Ben Grimm, who is an Air Force pilot. Things that remain the same include the fact that Ben and Reed still attended the same school.

Keeping the same basic structure and characterizations for the team was very important for Lee and Choi. "The characters have the same bonds, but different back-histories." With the entire FF-related sandbox in which to play, fans can expect to see several other familiar characters with slightly new twists. As can be expected, these characters include Dr. Doom, the Mole Man, Galactus, the Silver Surfer, Nick Fury, and the Black Panther. "One of the twists that Jim put in was that Doom, Reed, Tony Stark, and Bruce Banner all went to graduate school together, so they all grew up in a common circle. Later, when they all become super heroes [Or, in Doom's case a villain.—Tim], that becomes another bond for them. Their personal relationships are a lot tighter so it explains each other's characters running around in each other's universes."

Choi indicated that the Hulk that we'll be treated to in the new/old FF will be in the vein of the original gray/green Hulk. "The Wily Hulk," as Choi calls him. "It will be like the old Avengers Hulk. The gray, the devious Hulk." Naturally enough, this brings up the issue of the current incarnation of the Hulk, as detailed by Peter David in Hulk's own title. To this Choi responded, "I'm not sure how exactly this whole *Onslaught* thing worked out, but I think that the characters that

we're working with get shunted into an alternate universe."

He then indicated that after the 12 WildStorm issues, the characters would then be shunted back into the existing Marvel Universe

[illegible]

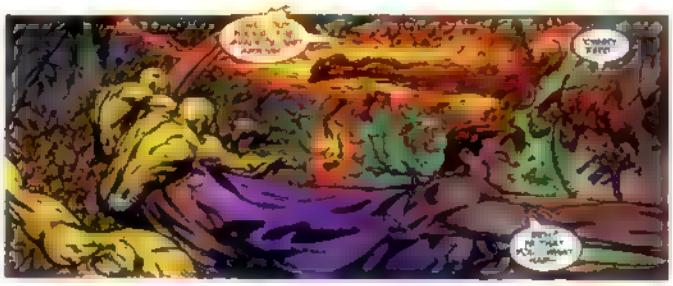
Speaking for his part, Choi felt that there was not only a tremendous amount of respect on WildStorm's part for the Marvel characters (after all, most of the WildStorm crew grew up reading Marvel Comics), but there was an equal amount of trust and mutual respect between both companies and all the creative personnel involved. "I think, for the most part, Bob Harras has given Jim *carte blanche* (on the series), because he knew that Jim won't do anything outlandish. In the sense that there's a mutual understanding kind of thing."

According to Choi, the most important things for them are not only trying to maintain the essential character of the book — that is, the essence of who the FF were — but in successfully updating it for the 90s. "There really isn't that much you can really change... for the most part we're trying to stay within the groundwork that Stan Lee and Jack Kirby set down."

BRANDON CHOI: A PERSONAL HISTORY

Nearly as old as the team he will be helming, Brandon Choi talks about his comic book roots

While Brandon Choi has become a mainstay as a writer on the WildStorm grouping of Image books, it is possible that there are some Marvel fans who are unaware of his personal history. According to Choi, he and Jim Lee first met when the two were attending junior high. Almost immediately they determined that they had a great deal in common. "We both went to comic shows together. We collected everything from FF to X-MEN. Mostly it was Marvel stuff."



As the pair grew older they began to create their own comic books, writing and drawing them. Like so many others they combined their own characters with established ones, (mostly the Marvel characters). After High School they went their separate ways. Choi went to law school, while Lee went to Marvel. While in law school, Choi decided that he wanted to get into entertainment law. He knew he wanted to go into screenwriting more than being an actual lawyer. After graduation, he planned on going to film school, but that's when Lee and company were starting up Image Comics.

At Lee's invitation Choi moved out to San Diego. "We worked together on WILDC.A.T.S and have been together ever since." In addition to WILDC.A.T.S Choi has also written DEATHBLOW, STORMWATCH, and GEN[13].

While WILDC.A.T.S, STORMWATCH, and GEN[13] are pretty much straight-forward superhero comics. Some of the concepts currently playing themselves out in the WildStorm universe had their roots as far back as high school. "We had models and archetypes set up back then. [We knew] what types of heroes we would have, and what kind of framework that we would want to work with. We were both big fans of S.H.I.E.L.D. and those CAPTAIN AMERICA issues that Steranko did. For us, we were trying to create something along those lines with I.O. and TEAM 7 and all that kind of stuff. That kind of branched out."

Needless to say, all of this back-history contributed to Lee tapping Choi for the writing assignment for his run on the FANTASTIC FOUR. "I guess that Jim was just comfortable working with me. After working with him for the past four years, we have our common thoughts and directions and types of storytelling. We each provide the impetus to take the story the next step further in regards to the kinds of character and story development we want."

Given that Lee and Choi had planned the major elements of the WildStorm Universe as far back as high school, it naturally follows that they have a fairly clear idea what they want to do on the FF. "Jim basically has a framework of exactly what he wants, and where he wants the book to go. Where I come in is that I help him, develop ideas, provide character development, story development, and plot twists here and there, and just provide some direction. The overall framework Jim's already laid out."

—Robert J. Sodaro

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- ☐ WOL Wolverine
- ☐ XME Uncanny X-Men
- ☐ FAC X-Factor
- ☐ XFO X-Force
- ☐ MAN X-Man
- ☐ MEN X-Men

Heroes Reborn

- ☐ AVE Avengers
- ☐ CAM Captain America
- ☐ FAN Fantastic Four
- ☐ IRM Iron Man

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- ☐ GHR Ghost Rider
- ☐ INC Incredible Hulk
- ☐ JIM Journey Into Mystery
- ☐ PNS Punisher
- ☐ SIL Silver Surfer
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ON SALE DECEMBER 4

CODE OF HONOR NO.1 (OF 4)

CHUCK DIXON/TRISTAN SHANE

AN ALL-NEW PAINTED LOOK AT THE WORLD OF MARVELS! JEFF PIPER IS JUST ANOTHER COP TRYING TO SURVIVE IN NEW YORK CITY, A CITY THAT'S GROUND ZERO IN A SUPER-POWERED WAR! CHUCK DIXON TAKES READERS ON A STREET-LEVEL TOUR OF KEY EVENTS IN THE MARVEL UNIVERSE FROM THE '60S TO "INFERNO" IN THIS ALL-NEW, FOUR-PART, BOOKSHELF LIMITED SERIES. EACH CHAPTER IS FULLY-PAINTED BY A DIFFERENT ARTIST.

DAREDEVIL NO.361

KARL KESEL/CARY NORD/MATT RYAN

GUEST-STARRING THE BLACK WIDOW! FOGGY'S REP AS DD'S BUDDY GETS HIM IN DEEP TROUBLE WHEN THE RAND CORP. FORCES HIM TO GET HIS SPECIAL FRIEND TO SNOOP OUT AN INDUSTRIAL SPY, A SPY WHO JUST HAPPENS TO BE DAREDEVIL'S EX-PARAMOUR!

[illegible]

CHRISTOPHER GOLDEN & TOM SNIEGOSKI/JAMAL IGLE/AL WILLIAMSON

THE MAN WITHOUT FEAR MEETS CRUSADE'S WOMAN WITHOUT PEER! FOR THE MURDER OF HER FATHER AND BROTHER, THE SOHEI KNOWN AS SHI EMBARKED ON A VIOLENT VENDETTA. NOW HER REVENGE IS COMPLETE AND ANA ISHIKAWA HAS NOTHING LEFT TO BELIEVE IN, NOT HERSELF, NOT GOD, AND CERTAINLY NOT A MOCKING DEVIL. BUT WHEN THE HAND ATTEMPTS TO POSSESS HER SOUL, WILL SHI BE FORCED TO TRUST DAREDEVIL OR WILL HER HANDS ONCE MORE BE BATHED IN BLOOD?! IT'S 32 PAGES OF STREET-LEVEL ACTION AND MARTIAL ARTS INTRIGUE.

FANTASTIC FOUR NO.4

JIM LEE & BRANDON CHOI/JIM LEE/ SCOTT WILLIAMS

INTRODUCING THE BLACK PANTHER! WHEN THE FF TRAVEL TO WAKANDA TO INVESTIGATE A MYSTERIOUS SARCOPHAGUS, ONE MAN DARES TO STAND IN THEIR WAY: THE WARRIOR-KING KNOWN AS THE BLACK PANTHER! PLUS: DOCTOR DOOM CONTINUES TO PLOT AGAINST HIS ARCH-FOE, REED RICHARDS!

FANTASTIC FOUR NO.1 SIGNED EDITION

LIMITED TO ONLY 1,500 COPIES, THIS EDITION OF THE ALL-NEW FANTASTIC FOUR #1 COMES AUTOGRAPHED BY JIM LEE!

MARVEL: SHADOWS & LIGHT

COVER BY MICHAEL GOLDEN

MICHAEL GOLDEN, JOHN PAUL LEON, J. O. LANDRONN & KLAUS JANSON

A UNIQUE BLACK-AND-WHITE ONE-SHOT! IN THIS 48-PAGE, NO-AD ISSUE: JOHN PAUL LEON TAKES ON WOLVERINE! MICHAEL GOLDEN VISITS DOCTOR STRANGE! J.O. LANDRONN DIGS UP DRACULA! KLAUS JANSON RAPS WITH THE ASKANI'SON! A PERFECT CHOICE FOR THOSE WHO CRAVE BLACK-AND-WHITE INDEPENDENT-TYPE COMICS OR FRESH LOOKS AT FAVORITE CHARACTERS.

PRIME NO.16

COVER BY HUMBERTO RAMOS

DAN SHAHEEN/AL RIO

THE RETURN OF LORD PUMPKIN! SPAWNED IN THE LAB OF COLONEL ROBERTO RINALDO, THE PUMP LIVES ONCE AGAIN! THIS TIME, THE KING OF ALL VEGETABLES IS ITCHING TO FILL IN THE DICTATOR'S BIG OL' BOOTS AND CONQUER THE PLANET! CAN A NEWLY-REPOWERED KEVIN SQUASH PUMPKIN WHILE WHISKING HIS PARENTS TO SAFETY!

ULTRA GIRL NO.2 (OF 3)

BARBARA KESEL/LEONARD KIRK/TERRY PALLOT

CONTINUING THE ALL-NEW ADVENTURES OF A TEENAGE MUTANT KREE! WHILE SHE DOESN'T KNOW WHAT SHE IS OR WHERE HER POWERS COME FROM, ULTRA GIRL DOES KNOW ONE THING: SOMETHING WORSE THAN SUPER VILLAINS ARE ON HER TAIL, HOLLYWOOD AGENTS!

ON SALE DECEMBER 11

CAPTAIN AMERICA NO.4

ROB LIEFELD & JEPH LOEB/ROB LIEFELD/JONATHAN SIBAL

GUEST-STARRING PRINCE NAMOR, THE SAVAGE SUB MARINER! IT'S CAP, BUCKY, THE FALCON AND NICK FURY VS. THE RED SKULL AND HIS LEGIONS OF DARKNESS! FRESH FROM HIS WAR WITH THE FANTASTIC FOUR, NAMOR ENTERS THE BATTLE, BUT ON WHOSE SIDE WILL HE FIGHT?!

GHOST RIDER NO.82

IVAN VELEZ JR./POP MHAN/JOHN LOWE

RUN FOR YOUR LIVES, IT'S DEVIL DINOSAUR! LAST ISSUE IT WAS HOWARD THE DUCK, NOW THE ROWDY REX (AND HIS LITTLE BUDDY MOON BOY) COMPLETE THE '70S REUNION! PLUS: A STRANGE SPECTRE FROM THE PAST HAUNTS THE KETCH FAMILY!

GHOST RIDER/CYBLADE

IVAN VELEZ, JR./ANTHONY CHUN

"DEVIL'S REIGN" PART 2 OF 8

THE MARVEL/TOP COW CROSSOVER CONTINUES! THE DARK LORD MEPHISTO WANTS THE TOP COW UNIVERSE, EVEN IF HE HAS TO DESTROY ALL OF MARVEL TO DO IT! NOW THE WAR WHICH BEGAN IN WEAPON ZERO/SILVER SURFER, UNITES THE HEROES OF TWO WORLDS! CYBLADE HOLDS A SECRET BUT SHE'S GOT HER BEAUTIFUL BUT DEADLY HANDS FULL WHEN SHE ENCOUNTERS THE CHAIN WIELDING, HELL-FIRE SPEWING SPIRIT OF VENGEANCE KNOWN AS GHOST RIDER!

HOWARD THE DUCK HOLIDAY SPECIAL
LARRY HAMA/PASCUAL FERRY//ART THIBERT

THE FOUL FOWL STARS IN HIS OWN SEASONAL SPECIAL! WHEN HOWARD GETS A JOB AS A DEPARTMENT STORE SANTA, HE DIDN'T EXPECT TO FIND A HALF-DEAD ELF CRAMMED DOWN A CHIMNEY! BUT BEFORE HE CROAKS, THE ELF LETS LOOSE A SHOCKER: HYDRA HAS TAKEN OVER THE NORTH POLE! NOW THE DAUNTLESS DUCK MUST SPEARHEAD A COVERT ATTACK TO RESCUE THE REAL SANTA!

JOURNEY INTO MYSTERY NO.506
TOM DEFALCO/DEODATO STUDIOS

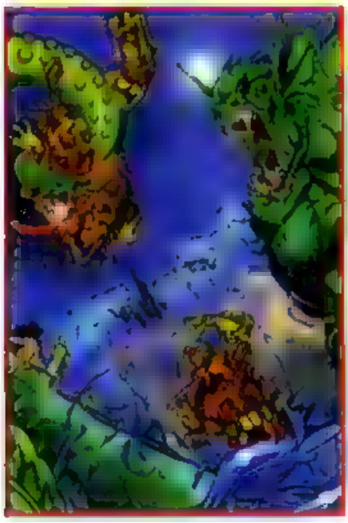
HEIMDALL RETURNS! AMORA MAKES THE SCENE! THE MEN IN BLACK TARGET THE WORLD ASH! THE MASTER VILLAIN STANDS REVEALED! ALL THIS AND MORE IN THE ALL-NEW ADVENTURES OF THOR'S BUDS, THE LOST GODS OF ASGARD!

MARVEL UNIVERSE NO.1
TBD/TBD

THE NEW WORLD ORDER OF THE POST-ONSLAUGHT UNIVERSE. WITH THE FANTASTIC FOUR MISSING, S.H.I.E.L.D. AGENTS STORM FOUR FREEDOMS PLAZA, DEMANDING REED RICHARD'S ABANDONED TECHNOLOGY. JAMES RHODES OFFERS HIS SERVICES AS WAR MACHINE TO STARK-FUJIKAWA AND MORE AS THE NEW SUPER GROUP THUNDERBOLTS FACE A MEDIA FEEDING FRENZY. AN ALL-NEW 48-PAGE ONE-SHOT!

STARLORD NO.3 (OF 3)
TIMOTHY ZAHN/DAN LAWLIS

THE ROOKIE STARLORD MUST MAKE HIS WAY PAST 10,000 MERCENARIES IF HE IS TO THWART DAMYISH'S MAD PLOT! BUT TO MAKE MATTERS WORSE, DAMYISH HAS TAKEN STARLORD'S PARENTS CAPTIVE AND WILL KILL THEM IF THE COSMIC CHAMPION INTERFERES!



ON SALE DECEMBER 18

ABOMINATIONS NO.3 (OF 3)
IVAN VELEZ JR./ANGEL MEDINA

CONCLUDING THE "FUTURE IMPERFECT" SPIN-OFF! CAN A GROUP OF MISFITS STOP AN ALTERNATE ABOMINATION FROM KILLING THE WOMAN WHO MAY BE CARRYING THE MAESTRO'S UNBORN CHILD? THIS LIMITED SERIES BUILDS UPON PLOTLINES FROM THE CLASSIC "FUTURE IMPERFECT," AS WELL AS FROM THE INCREDIBLE HULK #443-445!

THE ART OF JOHN ROMITA SR. HARDCOVER EDITION
NEW COVER BY JOHN ROMITA SR.

THE DEFINITIVE VOLUME PAYING TRIBUTE TO ONE OF THE PREEMINENT ARTISTS OF THE MODERN AGE OF COMICS! THIS 96-PAGE KEEPSAKE IS PACKED WITH NEVER-BEFORE-SEEN ARTWORK, A COMPREHENSIVE INTERVIEW WITH JOHN ABOUT HIS AMAZING CAREER, REPRINTS OF HARD-TO-FIND ROMITA STORIES (INCLUDING HIS FIRST FOR MARVEL IN 1951) AND MUCH MORE!

THE ART OF JOHN ROMITA SR.
SIGNED HARDCOVER EDITION

LIMITED TO ONLY 500 COPIES, THIS EDITION COMES AUTOGRAPHED BY JOHN ROMITA SR.!

GHOST RIDER/BALLISTIC
WARREN ELLIS/BILLY TAN/D-TRON

"DEVIL'S REIGN" PART 3 OF 8

THE MARVEL/TOP COW CROSSOVER CONTINUES HERE! GHOST RIDER, WHIPPED INTO A DEMON-STOMPING FRENZY, ERUPTS INTO THE TOP COW UNIVERSE TO GO MEPHISTO-HUNTING! THINGS CAN ONLY GET WORSE WHEN CYBERFORCE'S BAD-ATTITUDE BIKER-CHICK JOINS HIM IN A SKULL-SMASHING RAMPAGE! PLUS: THE DARK SECRET OF MEPHISTO'S PLAN IS REVEALED AS WOLVERINE MAKES THE SCENE!

INCREDIBLE HULK NO.450
PETER DAVID/MIKE DEODATO JR. & JEFF REBNER/TOM WEGRZYN

DOCTOR STRANGE LEARNS THE FATE OF MARVEL'S MISSING HEROES! THE MASTER OF THE MYSTIC ARTS IS PUZZLED BY THE BIZARRE ENERGIES WHICH ARE LEAKING INTO OUR UNIVERSE. TRACKING THEM TO THEIR SOURCE, STRANGE GETS SUCKED INTO THE "POCKET UNIVERSE," HOME OF THE FANTASTIC FOUR, CAPTAIN AMERICA, IRON MAN, THE AVENGERS AND ONE COMPLETELY MINDLESS AND VERY SAVAGE HULK! PLUS: "OUR" HULK REALIZES HE'S DYING AND IN NEED OF SERIOUS HELP. BUT WHO CAN HE TURN TO WHEN THE WHOLE WORLD HATES HIM? ALL THIS AND MORE IN A SPECIAL 56-PAGE SHOCKER!

IRON MAN NO.4
JIM LEE & SCOTT LOBDELL/WHILCE PORTACIO/SCOTT WILLIAMS

IRON MAN GETS BURNED BY THE REVAMPED, BUT STILL LETHAL LIVING LASER! "HERE'S OUR PICK FOR THE SLEEPER IN THE MARVEL-HERO-RELAUNCH SWEEPSTAKES...GRAB THIS ONE BEFORE IT 'STEELS' AWAY." (COMIC SHOP NEWS)

IRON MAN NO.1 SIGNED EDITION

LIMITED TO ONLY 1,000 COPIES, THIS EDITION OF THE ALL-NEW IRON MAN #1 COMES AUTOGRAPHED BY SCOTT LOBDELL!

PUNISHER NO.16
JOHN OSTRANDER/TOM LYLE/ROBERT JONES

THE END OF AN ERA IN THE CAREER OF THE PUNISHER! THE PLAYERS: THE PUNISHER, THE X-CUTIONER AND THE MUTANT LIBERATION FRONT! AT STAKE: THE LIFE OF REVEREND CONNOVER (FROM X-MEN VS. BROOD: DAY OF WRATH) AND THE FATE OF MUTANT RELATIONS IN AMERICA! THE RESULTS: THE CLOSING OF ONE CHAPTER IN THE LIFE OF THE PUNISHER AND THE BEGINNING OF A NEW ONE!

ULTRAFORCE NO.15
COVER BY MIKE DEODATO JR.
LEN WEIN/MIKE DEODATO STUDIOS

HARDCASE IS BACK! ONE OF THE ULTRAVERSE'S FIRST HEROES RETURNS FROM THE FUTURE TO STOP THE DREADED DEMON SEED, DESTROYER OF GALAXIES! WHAT IS THE SECRET OF THE UNIVERSE'S MIGHTIEST VILLAIN? IS THIS THE END OF ULTRAFORCE?! THIS SHOCKER TELLS ALL!

ON SALE DECEMBER 24

2099: WORLD OF TOMORROW NO.6

COVER BY PASCUAL FERRY & ART THIBERT
BEN RAAB & JOE KELLY/JASON ARMSTRONG & DAVID BREWO/JAIME MENDOZA

THE PHALANX'S FINAL ASSAULT ON EARTH! LOOKS LIKE IT'LL BE A HORRIFIC HOLIDAY UNLESS THE ASSEMBLED MIGHT OF THE FUTURE'S HEROES CAN TURN CHRISTMAS INTO INDEPENDENCE DAY! ALL THIS AND MORE IN 48 PAGES OF ACTION!

AVENGERS NO.4

ROB LIEFELD & JEPH LOEB/CHAP YAEP/JONATHAN SIBAL

THE AVENGERS MUST THE STOP THE RAMPAGE OF THE SAVAGE HULK! PLUS: CAP THREATENS TO WALK IF THE SWORDSMAN ISN'T COURT-MARTIALED, THE VISION LIES BRAIN-DEAD, WANDA FALLS UNDER THE SPELL OF THE ENCHANTRESS AND GYRICH COOKS UP SOME GOVERNMENT SANCTIONS!

ELEKTRA NO.4

PETER MILLIGAN/MIKE DEODATO JR./DEODATO STUDIOS

CAN ELEKTRA STOP A YOUNG GIRL FROM WALKING DOWN THE SAME BLOODY PATH SHE CHOOSE YEARS AGO? AND IF SHE ACCOMPLISHES THAT, CAN SHE THEN TRACK DOWN THE STRANGE ARCHITECT BEFORE SEVERAL MURDEROUS CHARACTERS TURN NEW YORK INTO A WARZONE?

IMPERIAL GUARD NO.2 (OF 3)

BRIAN AUGUSTYN/CHUCK WOJTKIEWICZ

FROM THE PAGES OF THE X-MEN COME THE SHI'AR SUPER SOLDIERS! THE STARJAMMERS ARE ON AN UNDERCOVER MISSION ON EARTH, BUT IS IT REALLY A SET-UP TO DESTROY THE SHI'AR EMPIRE?

INCREDIBLE HULK: FUTURE IMPERFECT TRADE PAPERBACK

PETER DAVID/GEORGE PEREZ

AVAILABLE AGAIN! THE 96-PAGE CLASSIC THAT REVEALED THE HULK'S POSSIBLE FATE AS THE MONSTROUS MAESTRO AND INSPIRED BOTH ABOMINATIONS AND THE INCREDIBLE HULK: GHOSTS OF THE PAST!

INCREDIBLE HULK: GHOSTS OF THE PAST TRADE PAPERBACK

PETER DAVID/GARY FRANK, CHRIS BACHALO, JAN DUURSEMA & DALE KEOWN

REPRINTING INCREDIBLE HULK #397-400, A CLASSIC CHAPTER IN THE LIFE OF THE GAMMA-SPAWNED GOLIATH! THE LEADER TELLS RICK JONES THAT ONLY HE CAN BRING MARLO BACK TO LIFE BUT YOU KNOW THAT BIG-HEADED MEANIE HAS A TRICK UP HIS SLEEVE, RIGHT? THIS 112-PAGE ADVENTURE NOT ONLY FEATURES **DALE KEOWN'S** LAST WORK FOR MARVEL (UNTIL THE UPCOMING HULK/PITT CROSSOVER), BUT IT ALSO CONTAINS MARVEL'S FIRST OFFERING OF THE AMAZING ART OF **GARY FRANK** AND **CHRIS BACHALO!**

KA-ZAR OF THE SAVAGE LAND

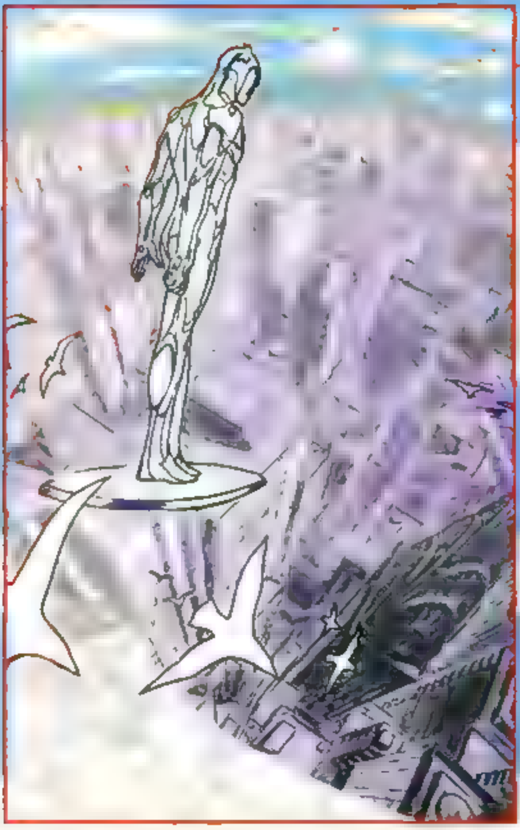
CHUCK DIXON/FRANK TERAN

MARVEL'S LORD OF THE JUNGLE SWINGS AGAIN! KA-ZAR, SHANNA THE SHE-DEVIL AND THE MIGHTY ZABU LEAP INTO ACTION ONCE AGAIN AGAINST SAURON AND HIS EVIL MUTATES! LEADING INTO KA-ZAR'S UPCOMING ONGOING SERIES (BY MARK WAID AND ANDY KUBERT) KA-ZAR OF THE SAVAGE LAND FEATURES 48-PAGES OF ACTION!

MARVEL FANFARE NO.6

JAMIE CAMPOS/STEPHEN B. JONES/MIKE WITHERBY

POWER MAN & IRON FIST REUNITE TO FIGHT SABRETOOTH! FRESH FROM THEIR MEETING IN SPIDER-MAN UNLIMITED #13, LUKE CAGE AND DANNY RAND JOIN FORCES ONCE AGAIN AND RUN HEAD-ON INTO THEIR OLD FOE, THE CRAZED KILLER FROM THE PAGES OF X-FACTOR



SILVER SURFER NO.125

TBD/RON GARNEY

THE SILVER SURFER RUMBLES WITH THE INCREDIBLE HULK! THE SURFER HAS RETURNED TO EARTH, ONLY TO FIND IT A WORLD WITHOUT HEROES! DETACHED FROM THE PEOPLE HE ONCE DEFIED GALACTUS TO DEFEND, THE SURFER RETRACES THE STEPS THAT ONCE BROUGHT HIM HUMANITY. IT'S A JOURNEY THAT LOCKS HIM ON A HEAD-ON COLLISION WITH THE HULK!

ULTRAVERSE: FUTURE SHOCK NO.1

MARK PANICCIA/LEONARD KIRK & TERRY PALLOT

THE ULTIMATE FUTURE OF THE ULTRAVERSE?! WHAT IF BLACK SEPTEMBER NEVER HAPPENED? WHO WOULD HAVE JOINED ULTRAFORCE? WHAT WOULD BECOME OF PRIME? WHAT ULTIMATE THREAT WOULD BE POSED BY RUNE? WHAT WOULD HAPPEN TO YOUR FAVORITE ULTRAS? TAKE AN EXCLUSIVE PEAK INTO THE WORLD AS IT MIGHT HAVE BEEN AND POSSIBLY WILL BE IN THIS 48-PAGE ONE-SHOT!

ON SALE DECEMBER 4

SENSATIONAL SPIDER-MAN NO.13
TODD DEZAGO/MIKE WIERINGO/RICHARD CASE

MIKE WIERINGO IS BACK AND SO IS KAZAR! WILL THE GREENHOUSE EFFECT CAUSE THE DESTRUCTION OF THE SAVAGE LAND? NOT IF SPIDEY, KA-ZAR, SHANNA AND ZABU HAVE ANYTHING TO SAY ABOUT IT!

THE GREATEST SPIDER-MAN & DAREDEVIL TEAM-UPS TRADE PAPERBACK

HIGHLIGHTS FROM THE AMAZING ADVENTURES SHARED BY THE WEB-SPINNER AND THE MAN WITHOUT FEAR! FROM THEIR FIRST MEETING TO FRANK MILLER'S FIRST WORK ON DD, THIS 176-PAGE COLLECTION FEATURES THE TALENTS OF STAN LEE, STEVE DITKO, ANN NOCENTI, JOHN ROMITA JR. AND MANY MORE!

SPIDER-MAN: HOBGOBLIN LIVES! NO.2 (OF 3)
ROGER STERN/RON FRENZ/GEORGE PEREZ

WHO WAS THE ORIGINAL HOBGOBLIN?! ONE OF THE MOST-ASKED QUESTIONS IN SPIDER-MAN LORE IS ANSWERED IN THIS ALL-NEW LIMITED SERIES! SPIDER-MAN'S INVESTIGATION INTO THE HOBGOBLIN'S TRUE IDENTITY BRINGS HIM EVER CLOSER TO THE MAN BEHIND THE MASK, BUT IT'S AN INVESTIGATION THAT MAY RESULT IN THE DEATH OF BETTY BRANT! THE HOBGOBLIN KILLED HER HUSBAND, IS BETTY NEXT?!

SPIDER-MAN UNMASKED
VARIOUS

THE ULTIMATE INFO-SOURCE FOR THE FRIENDLY NEIGHBORHOOD SPIDER-MAN! THIS IS IT, TIGER, EVERYTHING YOU EVER WANTED TO KNOW ABOUT SPIDEY IN ONE JAM-PACKED VOLUME! HOW MUCH CAN SPIDEY LIFT? WHO IS PETER'S BEST FRIEND? WHO IS SPIDER-MAN'S TRUE ARCH-ENEMY? HOW DO HIS POWERS WORK? THIS 64-PAGE BOOKSHELF ONE-SHOT, ILLUSTRATED BY SOME OF THE GREATEST SPIDEY ARTISTS, WILL TAKE NEW FANS AND VETERAN READERS ON A COMPELLING TOUR OF THE WORLD OF THE WALL-CRAWLER!

ON SALE DECEMBER 11

AMAZING SPIDER-MAN NO.420
TOM DEFALCO/STEVE SKROCE/BUD LAROSA

PART 1 OF A 2-PART CROSSOVER WITH X-MAN! IT'S A QUIET CHRISTMAS EVE AT THE PARKERS UNTIL PETER DISCOVERS THE EXISTENCE OF AN ENORMOUSLY POWERFUL (AND POPULAR) MUTANT BY THE NAME OF X-MAN! WILL NATE AND PETE BECOME FAST FRIENDS OR THE DEADLIEST OF ENEMIES?! PLUS: THE UNEXPECTED "RETURN" OF AUNT MAY! CONTINUED IN X-MAN #24!

THE ESSENTIAL SPIDER-MAN
STAN LEE/STEVE DITKO

THIS BARGAIN-PRICED TOME COLLECTS THE BIRTH OF SPIDER-MAN! THIS 528-PAGE VOLUME REPRINTS AMAZING FANTASY #15 (THE WALL-CRAWLER'S FIRST APPEARANCE), AMAZING SPIDER-MAN #1-20 AND SPIDER-MAN ANNUAL #1 (THE FIRST APPEARANCE OF THE SINISTER SIX) IN GLORIOUS BLACK-AND-WHITE!

UNTOLD TALES OF SPIDER-MAN NO.18
KURT BUSIEK/PAT OLLIFFE/AL VEY

GREEN GOBLIN MAKES HIS FIRST APPEARANCE IN UNTOLD TALES! THE HEADSMAN'S GONE SOLO, AND HE'S OUT TO TAKE THE MOBS BY STORM! BUT THE GREEN GOBLIN WANTS THE HEADSMAN DEAD AND GUESS WHICH WALL-CRAWLING WONDER FINDS HIMSELF ON THE CHOPPING BLOCK!

ON SALE DECEMBER

THE ADVENTURES OF SPIDER-MAN NO.11
NEL YOMTOV/ALEX SAVIUK/ROB STULL

SPIDEY'S SCARY SUPER VILLAIN TEAM-UP: DOCTOR OCTOPUS & VENOM! FOR THE FIRST TIME: TWO OF THE WEB-SPINNER'S NASTIEST FOES UNITE TO SQUASH SPIDEY ONCE AND FOR ALL!

DAILY BUGLE NO.3 (OF 3)
PAUL GRIST/KARL KERSCHL/GREG ADAMS

WHAT HAPPENS WHEN THE REPORTERS BECOME THE NEWS? WHILE THE STAFF OF THE BUGLE REDOUBLE THEIR EFFORTS TO LOCATE THE ABDUCTED BETTY BRANT, BETTY HERSELF UNCOVERS THE CONNECTIONS BETWEEN TOMMY FUDE AND MOBSTER MORGAN HALL, A REVELATION THAT MAY COST HER HER LIFE!

THE OSBORN JOURNALS
GLENN GREENBERG/KYLE HOTZ

THE SECRETS OF THE MOST INFAMOUS FIGURE IN THE SPIDER-MAN MYTHOS! HE DISCOVERED THE WALL-CRAWLER'S SECRET IDENTITY, KILLED GWEN STACY AND ENGINEERED THE "RETURN" OF PETER PARKER'S PARENTS. WHY DID NORMAN OSBORN MAKE IT HIS LIFE'S MISSION TO DESTROY THE LIFE OF SPIDER-MAN?

SPIDER-MAN NO.77
HOWARD MACKIE/JOHN ROMITA JR./SCOTT HANNA

MORBIUS, THE LIVING VAMPIRE, RISES AGAIN! NO MORE WIMPY STUFF, MICHAEL MORBIUS RETURNS TO THE SPIDER-VERSE AS A DOWN-AND-DIRTY BLOOD SUCKER! PLUS: THE STACY FAMILY (SANS GWEN AND CAPT., OF COURSE) SWEEPS BACK INTO THE LIFE OF PETER PARKER!

ON SALE DECEMBER 24

SPECTACULAR SPIDER-MAN NO.243
J.M. DEMATTEIS/LUKE ROSS/JOHN STANISCI

SPIDER-MAN'S FIRST VILLAIN GETS A FACELIFT AS THE CHAMELEON RETURNS! THE MAN OF A 1,000 LOOKS LAUNCHES A DEVIOUS, NEFARIOUS AND DOWNRIGHT MEAN ATTACK ON SPIDEY! PLUS: WHAT IS THE CRISIS OF FLASH THOMPSON?!

SPIDER-MAN UNLIMITED NO.15
TOM DEFALCO/JOE BENNETT

WHEN HE AT LAST LEARNS HIS TRUE PURPOSE IN THE MARVEL UNIVERSE, THE PUMA ALSO DISCOVERS HIS DEADLY COUNTERPART WHO HE MUST BATTLE TO THE DEATH, DESPITE THE INTERVENTION OF SPIDER-MAN!

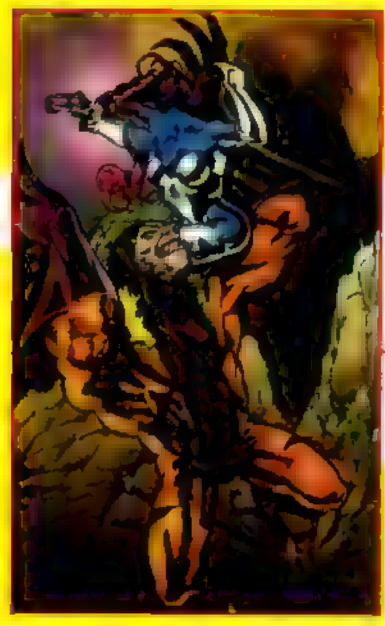
VENOM: TOOTH & CLAW NO.3 (OF 3)
LARRY HAMA/JOE ST. PIERRE/AL MILGROM

CONCLUDING VENOM'S WAR WITH WOLVERINE! VENOM AND WOLVERINE MUST PREVENT CHIMERA FROM UNLEASHING THE CYBER WRAITHS ON THE UNIVERSE, IF THEY CAN TEAR THEMSELVES AWAY FROM EACH OTHER'S THROATS LONG ENOUGH TO DO IT!

ON SALE DECEMBER 4

CABLE NO.40
TODD DEZAGO/IAN CHURCHILL/SCOTT HANNA

SOMEBODY WANTS THE FUGITIVE GENOSHAN SCIENTIST NAMED RENEE MAJCOMB DEAD GOOD THING SHE FINDS CABLE! BUT WHO'S AFTER HER, AND WHAT'S HER CONNECTION TO THE INCARCERATED PROFESSOR XAVIER? PLUS: EXCALIBUR'S DOUGLOCK IS MYSTERIOUSLY DRAWN TO NATHAN. COULD IT HAVE SOMETHING TO DO WITH THE MYSTERY OF THE LEGACY VIRUS?



ONSLAUGHT: BOOK 1 TRADE PAPERBACK
VARIOUS

COLLECTING THE SAGA THAT ROCKED COMICDOM! IN THE FIRST INSTALLMENT: THE X-TRAITOR AND ONSLAUGHT ARE BOTH REVEALED TO BE PROFESSOR XAVIER?! THIS 144-PAGE VOLUME COLLECTS X-MEN #53 & #54, UNCANNY X-MEN #322 & #334 AND ONSLAUGHT: X-MEN. WHEN PLACED TOGETHER, THE SIX SPINES FORM A CHILLING SPLIT PORTRAIT OF PROFESSOR X/ONSLAUGHT! **VARIOUS**

IN THE SECOND INSTALLMENT: SINISTER GOES AFTER THE X-MAN, WHO SEEKS SANCTUARY WITH X-FORCE! THIS 96-PAGE VOLUME COLLECTS X-MAN #18 & #19 AND X-FORCE #57 & #58.

SABRETOOTH & MYSTIQUE NO.3 (OF 4)
JORGE GONZALEZ/ARIEL OLIVETTI

EXPLODING FROM THE PAGES OF X-FACTOR: THE MUTANT VERSION OF BONNIE & CLYDE! THE GOOD NEWS: SABRETOOTH AND MYSTIQUE DISCOVER THAT THEY CAN STILL GET REVENGE ON CATALYST, THE MAN WHO TORTURED DESTINY! THE BAD NEWS: THEY DISCOVER HIS PAST CRUELTIES HAVE CAUSED CHAOS IN OUR PRESENT!

UNCANNY ORIGINS NO.6
MICHAEL HIGGINS/TBD

STARRING THE BEAST! OH MY STARS AND GARTERS, THIS SELF-CONTAINED, BARGAIN-PRICED ISSUE REVEALS NOT ONLY THE EARLY DAYS OF FOUNDING X-MAN HANK MCCOY, BUT IT ALSO SHOWS HOW HE MUTATED INTO THE BOUNCING, BLUE-FURRED BOMBADEER THAT MEN CALL THE BEAST!

UNCANNY X-MEN NO.341
SCOTT LOBDELL/JOE MADUREIRA/TIM TOWNSEND

ON THE NIGHT BEFORE CHRISTMAS, ROGUE RECEIVES A MOST PRECIOUS GIFT ONE SHE NEVER THOUGHT POSSIBLE! PLUS: IN A PRELUDE TO NEXT MONTH'S "W'AR" STORYLINE, CANNONBALL SLAMS INTO THE IMPERIAL GUARD BUTT-KICKER CALLED GLADIATOR! THIS GUY TOOK OUT COLOSSUS AND WIPED THE FLOOR WITH THE WHOLE FF, WHAT WILL HE DO TO SWEET LITTLE SAM?

X.S.E. NO.4 (OF 4)
JOHN OSTRANDER/DEODATO STUDIOS

CONCLUDING THE SECRET HISTORY OF THE X-MEN'S SOLDIER SIBLINGS, BISHOP AND SHARD! HOW DID SHARD BECOME A HOLOGRAM? CAN THE X.S.E. DEFEAT AN ARMY OF EMPLATES? CONTINUING PLOTLINES ESTABLISHED IN UNCANNY X-MEN, X-FACTOR AND UNCANNY X-MEN '96, WRITER JOHN OSTRANDER (BISHOP) FILLS IN THE GAPS OF THESE FAN-FAVORITE WARRIORS OF THE XAVIER SECURITY ENFORCERS!

ON SALE DECEMBER 11

THE ADVENTURES OF THE X-MEN NO.11
RALPH MACCHIO/ROBERTO FLORES/RALPH CABRERA

ON THEIR PERILOUS JOURNEY BACK FROM THE MOJO-VERSE, STORM AND JEAN GREY GET SUCKED INTO THE NEXUS OF ALL REALITIES, LANDING IN THE EVERGLADES, HOME OF THE MACABRE MAN-THING! MUD-WRESTLING ANYONE?

GENERATION X NO.24
SCOTT LOBDELL/MITCH BYRD

MONET GETS A SPECIAL CHRISTMAS GIFT: A TRIP BACK TO HER FAMILY'S ESTATE! TOO BAD HER WACKED-OUT FATHER BLAMES HER FOR THE FATE OF THE TWINS AND HER GUILT-STRICKEN, HOMICIDAL, MANIAC BROTHER (REMEMBER GOOD OL' EMPLATE?) BLAMES HIMSELF FOR THE FATE OF THEIR MOTHER! LOOKS LIKE ANOTHER INSTALLMENT OF "IT'S A DYSFUNCTIONAL FAMILY CHRISTMAS!"

LOGAN: SHADOW SOCIETY
HOWARD MACKIE/TOMM COKER

CONTINUING THE PRE-X-MEN ADVENTURES OF WOLVERINE! BEFORE HE JOINED THE X-MEN, BEFORE HE BECAME WOLVERINE, EVEN BEFORE HE BECAME WEAPON X HE WAS JUST A LONER NAMED LOGAN. HE KNOWS HE'S DIFFERENT, MAYBE EVEN ONE OF THOSE "MUTANTS" HE'S HEARING ABOUT. EVEN IF HE IS, HE FIGURES IT'S NONE OF HIS BUSINESS. BUT WHEN SOMEONE STARTS CARVING UP THE FRIENDS OF MUTANTS HE MAKES IT HIS.

ONSLAUGHT: BOOK 3 TRADE PAPERBACK
VARIOUS

THE THIRD INSTALLMENT: ONSLAUGHT KIDNAPS FRANKLIN RICHARDS WHILE THE AVENGERS TAKE ON ROGUE AND MAGNETO! THIS 96-PAGER COLLECTS UNCANNY X-MEN #335, AVENGERS #401, FF #415 AND X-MEN #55.

ONSLAUGHT: BOOK 4 TRADE PAPERBACK
VARIOUS

IN THE FOURTH INSTALLMENT: CABLE VS. HULK 'NUFF SAID! PLUS: THE RETURN OF APOCALYPSE! THIS 96-PAGE VOLUME COLLECTS INCREDIBLE HULK #444 & #445 AND CABLE #34 & #35.

ONSLAUGHT: EPILOGUE
LARRY HAMA/RANDY GREEN/JON HOLDREDGE

THE ALL-NEW LAST CHAPTER IN THE HOTTEST STORY OF 1996! FOLLOWING HIS RAMPAGE AS ONSLAUGHT, PROFESSOR XAVIER IS INCARCERATED UNDER HIS OWN VOLITION BY BASTION. NOW A DEJECTED AND DEMORALIZED XAVIER LIVES UNDER THE MICROSCOPES OF A TOP-SECRET SPOOK SHOP. THE GOVERNMENT WANTS TO KNOW ONE THING: IS THE THREAT OF ONSLAUGHT GONE FOREVER, OR COULD THE NIGHTMARE BEGIN ANEW? XAVIER JUST WANTS TO KNOW IF ONE MYSTERIOUS LITTLE GIRL HOLDS THE KEY TO A NEW DREAM.

PROFESSOR X & THE X-MEN NO.16
JORGE GONZALEZ/NICK GNAZZO
ATTACK OF THE SENTINELS! THE GIANT ROBOTS MAY HAVE BEEN PROGRAMMED TO PROTECT HUMANS FROM THE "THREAT" OF MUTANTS, BUT IT LOOKS LIKE THEY GET A MIND OF THEIR OWN WHEN THEY TARGET MUTANTS AND HUMANS ALIKE!

WOLVERINE/GAMBIT TRADE PAPERBACK
JEPH LOEB/TIM SALE
COLLECTED FOR THE FIRST TIME: LOGAN AND REMY'S EXCELLENT ADVENTURE IN PARIS! WOLVERINE, AFTER HAVING HIS ADAMANTIUM RIPPED OUT, IS LOOSE ON THE STREETS OF THE CITY OF LIGHTS. MEANWHILE, GAMBIT TRAVELS TO THE VERY SAME TOWN TO INVESTIGATE SOME SAVAGE SLAYINGS. WHEN THE POLICE FIND WOLVIE RED HANDED, WILL GAMBIT TAKE DOWN HIS OWN TEAMMATE? MAYBE ARCADE KNOWS SOMETHING ABOUT THIS TWISTED GAME!

X-FACTOR NO.131
HOWARD MACKIE/JEFF MATSUDA/ART THIBERT
HAVOK, OR SHOULD WE SAY "PRELATE SUMMERS", ISTRIKES BACK! AFTER BEING MIND-CONTROLLED BY THE "DARK BEAST", HAVOK SEVERS ALL TIES WITH X-FACTOR! NOW HE'S ON HIS OWN AND ON HIS WAY TO BECOMING ONE OF THE X-MEN'S MOST FORMIDABLE FOES!

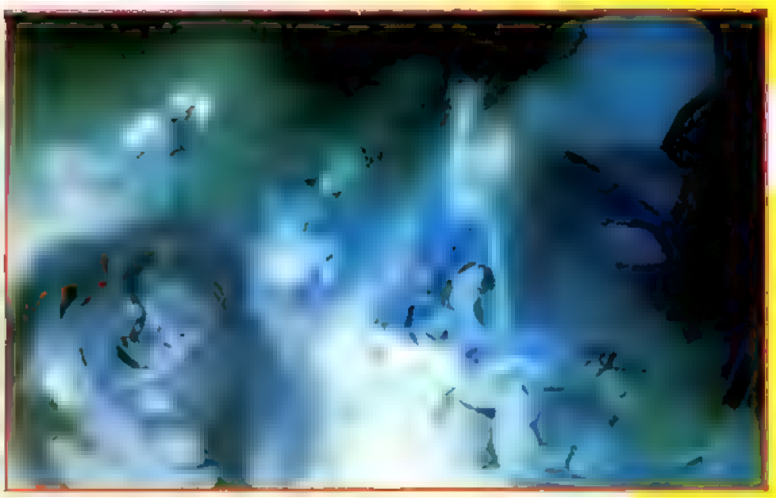
ON SALE DECEMBER 18

DOMINO NO.2 (OF 3)
BEN RAAB/DAVID PERRIN
EXPLODING FROM THE PAGES OF CABLE AND X-FORCE! DOMINO'S QUEST FOR HER MYSTERIOUS EX-HUSBAND'S KIDNAPPERS HITS A MAJOR SNAG WHEN SHE CROSSES PATHS AND SWORDS WITH THE LETHAL LADY DEATHSTRIKE! WILL THE KILLER WHO ALMOST TOOK OUT WOLVERINE KNOCK OFF DOMINO?! MORE SECRETS FROM THE SHROUDED PAST OF X-FORCE'S MOST MYSTERIOUS MEMBER ARE REVEALED IN THIS ALL-NEW THREE-ISSUE LIMITED SERIES!

EXCALIBUR NO.106
BEN RAAB/CASEY JONES/JASON MARTIN
THE LAST TEMPTATION OF COLOSSUS! HE TURNED HIS BACK ON PROFESSOR X AND THE X-MEN BEFORE, WILL THE METAL MAN DO IT ONCE AGAIN WHEN THE ACOLYTES COME CALLING? A TURNING POINT IN THE LIFE OF COLOSSUS!

ONSLAUGHT: BOOK 5 TRADE PAPERBACK
VARIOUS
IN THE FIFTH INSTALLMENT: THE SENTINELS TAKE MANHATTAN! THIS 112-PAGE VOLUME COLLECTS X-FACTOR #125 (LEAD STORY ONLY), PUNISHER #11, GREEN GOBLIN #12, AMAZING SPIDER-MAN #415 AND SPIDER-MAN #72.

ONSLAUGHT: BOOK 6 TRADE PAPERBACK
VARIOUS
IN THE CLOSING INSTALLMENT: THE HEROES GATHER AND LAUNCH THEIR FINAL ASSAULT ON ONSLAUGHT! THIS 144-PAGE VOLUME COLLECTS UNCANNY X-MEN #336, X-MEN #56, AVENGERS #402, FANTASTIC FOUR #416 AND ONSLAUGHT: MARVEL UNIVERSE.



TALES OF THE AGE OF APOCALYPSE
SCOTT LOBDELL/JOE BENNETT
RETURN TO THE AGE OF APOCALYPSE! ONE OF THE MOST POPULAR AND BEST-SELLING STORYLINES OF ALL-TIME CONTINUES AS SCOTT LOBDELL AND JOE BENNETT (ONSLAUGHT: MARVEL UNIVERSE) TAKE US BACK TO THE REALITY WHERE THE X-MEN'S GREATEST FOE RULES SUPREME! NOW, THE DREAD LORD APOCALYPSE IS RECUPERATING ON THE BLUE AREA OF THE MOON IN THE SENTIENT SHIP. IT'S THE X-MEN'S BEST SHOT TO TAKE OUT THE VULNERABLE EN SABAH NUR, AND THE ONLY WAY TO GET TO HIM IS TO UTILIZE THE POWER OF THE YOUNG GIRL NAMED BLINK! PLUS: YOU'LL SWALLOW YOUR TONGUE WHEN YOU GET A LOAD OF THE AOA INHUMANS!

WHAT IF? NO.94
JORGE GONZALEZ/TBD
STARRING THE JUGGERNAUT NO ONE CAN STOP THE JUGGERNAUT BUT NOT FOR THE REASON YOU THINK! THE STEP-BROTHER OF PROFESSOR X FINDS HIMSELF IN A WORLD WHERE NO ONE FEARS HIM, NO ONE HATES HIM, AND NO ONE CAN STOP HIM FROM SEALING HIS OWN FATE!

X-MAN NO.24
TERRY KAVANAGH/ROGER CRUZ/BUD LAROSA
CONTINUED FROM AMAZING SPIDER-MAN #428! IN WHAT COULD POSSIBLY BE THE X-MAN'S MOST UNEXPECTED CONFRONTATION YET, NATE MEETS THE WONDROUS WALL-CRAWLER! IT'S A MEETING WHICH COULD SHAKE UP SPIDEY'S VIEW OF MUTANTS AND NATE'S PERCEPTION OF SUPER HEROES IN THIS REALITY! PLUS: MORE EERIE DEVELOPMENTS WITH THRENODY!

X-MEN NO.61
SCOTT LOBDELL/CEDRIC NOCON
STORM IS JOINED BY CYCLOPS AND WOLVERINE, WHO MUST HELP HER DEFEAT NOT CANDRA, BUT THE FREAKY FORCES SHE HAS UNLEASHED! MEANWHILE, A MYSTERIOUS FIGURE TAKES A DEADLY INTEREST IN THE VIOLENT REORGANIZATION OF THE INNER CIRCLE OF THE HELLFIRE CLUB!

ON SALE DECEMBER 24

DEADPOOL NO.2

JOE KELLY/ED MCGUINNESS/NATHAN MASSENGILL

THE SECOND PSYCHOTIC ISSUE OF DEADPOOL'S ALL-NEW ONGOING SERIES! THE MANIACAL MERCENARY MUST INFILTRATE A VERITABLE HORNET'S NEST OF ASSASSINS IN ORDER TO RESCUE ONE OF HIS CLOSEST COMPATRIOTS FROM THE CLUTCHES OF THIS MONTH'S MYSTERIOUS VILLAIN! PLUS: WHO'S TUGGING ON DEADPOOL'S HEARTSTRINGS? COULD IT BE COPYCAT?

MAGNETO NO.4 (OF 4)

PETER MILLIGAN/KELLEY JONES/JOHN BEATTY

CONCLUDING PETER MILLIGAN AND KELLEY JONES' ALL-NEW LIMITED SERIES STARRING THE X-MEN'S ARCH-ENEMY! CAN JOSEPH STOP EXODUS FROM CONTINUING THE MASTER OF MAGNETISM'S PRIOR AGENDA OF WORLD CONQUEST? AND IF HE CAN, WILL HE FINALLY EMBRACE THE MANTLE OF MAGNETO?

WOLVERINE NO.110

LARRY HAMA/ANTHONY WINN/DAN GREEN

WHAT IS THE SECRET ORGANIZATION THAT HAS BEEN SPYING ON LOGAN AND OTHER MUTANTS? AND WHAT EXACTLY DO THEY WANT WITH WOLVERINE? (NOTE: FANS OF THE CLAWED-ONE HAVE A SMORGASBORD OF CHOICES THIS MONTH WITH VENOM: TOOTH AND CLAW #3, LOGAN: SHADOW SOCIETY AND THE WOLVERINE ENCYCLOPEDIA VOL. 2!)

WOLVERINE ENCYCLOPEDIA VOL.2

NEW COVER BY ANTHONY WINN

VARIOUS

CONTINUING THE DEFINITIVE INFO SOURCE FOR THE EVER-POPULAR X-MAN KNOWN AS WOLVERINE! EVERYTHING YOU EVER WANTED TO KNOW ABOUT THE FERAL FAN-FAVORITE CAN BE FOUND IN THIS ENCYCLOPEDIA-STYLE SERIES! THIS 48-PAGE SPECIAL (FEATURING A BRAND-SPANKING-NEW COVER BY WOLVERINE ARTIST ANTHONY WINN) IS A MUST FOR EVERY LOGAN LOVER!

THE XAVIER INSTITUTE ALUMNI YEARBOOK

PETER SANDERSON/VARIOUS

THE OFFICIAL YEARBOOK FOR THE XAVIER'S SCHOOL FOR GIFTED YOUNGSTERS! WHO WAS IN THE SCHOOL'S GLEE CLUB? WHAT WAS THE CLASS HANG OUT? WHO PLAYED THE BEST PRACTICAL JOKE ON PROFESSOR X? WHO DID THE MOST DAMAGE TO THE DANGER ROOM? WHO WON "WORST DRESSED" AND "CUTEST COUPLE" AWARDS? FIND OUT IN THIS 48-PAGE RETROSPECTIVE OF COMICDOM'S MOST POPULAR CHARACTERS, WRITTEN BY PETER SANDERSON, AUTHOR OF ABRAMS' NEW HARDCOVER, MARVEL UNIVERSE.

X-FORCE NO.63

JOHN FRANCIS MOORE/ADAM POLLINA

RISQUE MUST DECIDE, SHOULD SHE FORSAKE WARPATH TO KEEP THE VILLAINOUS BROTHERHOOD AWAY, OR SHOULD SHE HOLD TIGHT TO HER ONE CHANCE OF REDEMPTION? PLUS: ARE MELTDOWN AND THE X-MAN KNOWN AS CANNONBALL KA-PUT?!

DISNEY COMIC HITS NO.17
VARIOUS
FINAL ISSUE! NOW IT'S TIME TO SAY GOOD-BYE TO ALL OUR COMPANY: M-I-C (SEE YA'!) K-E-Y (WHY? 'CAUSE THIS IS THE LAST ISSUE!) M-O-U-S-E!

DOCTOR WHO NO.247
VARIOUS
THE OFFICIAL, FULL-COLOR PHOTO MAGAZINE FEATURING INTERVIEWS, ARTICLES AND COMICS CELEBRATING THE MANY LIVES OF THE LEGENDARY DOCTOR WHO!

ON SALE DECEMBER 4

STAR TREK®: VOYAGER™ NO.4
HOWARD WEINSTEIN/JESUS REDONDO/SERGIO MELIA
A WICKED BATTLE WITH A KAZON WARSHIP LEAVES THE VOYAGER IN DESPERATE NEED OF REPAIRS. BUT WHEN THE VOYAGER LIMPS OFF TO THE PLANET PRAJA, THEY FIND IT BARREN, STRIPPED OF ALL LIFE! WHAT GIVES? FIND OUT IN THE FIRST CHAPTER OF "HOMEOSTASIS", WRITTEN BY THE AUTHOR OF THREE STAR TREK NEW YORK TIMES BEST-SELLERS, HOWARD WEINSTEIN.

ON SALE DECEMBER 11

STAR TREK: DEEP SPACE NINE® NO.4
MARIANO NICIEZA/TOM GRINDBERG/AL MILGROM
WORF, O'BRIEN, DAX AND BASHIR RACE AGAINST THE CLOCK IN A FRANTIC SEARCH FOR THE CURE FOR AN ENGINEERED PLAGUE! BUT IN ORDER TO SOLVE THE VIRUS'S MYSTERY, THEY MUST SET UP SHOP RIGHT IN THE MIDDLE OF THE MAQUIS'S HEADQUARTERS FOR GERM WARFARE! CAN THEY KEEP COOL HEADS IN THE CENTER OF A HOT ZONE?

STAR TREK®: OPERATION ASSIMILATION
COVER BY HAJIME SORAYAMA
PAUL JENKINS/JEFF PITTERELLI
AN UNTOLD STORY OF THE VILLAINS OF STAR TREK®: FIRST CONTACT™, THE BORG! WHILE ON A ROUTINE SCOUTING MISSION, A ROMULAN CREW ENCOUNTERS FOR THE FIRST TIME, THE MOST INTRIGUING AND INSIDIOUS VILLAINS IN THE STAR TREK UNIVERSE, THE BORG! WHY ARE THESE HALF-ORGANIC/HALF-MACHINE CREATURES INTENT UPON ASSIMILATING ALL INTELLIGENT LIFE? FIND OUT IN AN UNTOLD TALE REVEALING AN IMPORTANT CHAPTER IN STAR TREK CONTINUITY! PLUS: PRE-PRODUCTION SKETCHES FROM STAR TREK: FIRST CONTACT, AND AN IN-DEPTH INTERVIEW WITH THE FILM'S DIRECTOR, JONATHAN FRAKES! THIS 32-PAGE ONE-SHOT FEATURES THE WRITING OF PAUL JENKINS (HELLBLAZER) AND AN INCREDIBLE PAINTED COVER BY INTERNATIOANLLY ACCLAIMED SCIENCE FICTION AND FANTASY ARTIST KNOWN AS SORAYAMA!

ON SALE DECEMBER 18

STAR TREK®: STARFLEET ACADEMY® NO.3
CHRIS COOPER/JOHN ROYLE/TOM WEGRZYN
DECKER IS INDUCTED INTO THE ELITE RED SQUAD! WHY DO THEY DEMAND THAT HE CUT OFF ALL CONTACT WITH NOG, HIS FERENGI FRIEND? MORE SINISTER STILL, WHAT IS THE RED SQUAD'S CONNECTION TO A RENEGADE STARFLEET OFFICER WHO WANTS TO TAKE OVER EARTH? FIND OUT IN THE ALL-NEW ADVENTURES OF THE FABLED INSTITUTION THAT SPAWNED EVERY STARFLEET OFFICER FROM PIKE TO PICARD!

STAR TREK®: MIRROR, MIRROR
TOM DEFALCO/MARK BAGLEY
AN ALL-NEW ADVENTURE CONTINUING ONE OF THE ALL-TIME CLASSIC STAR TREK EPISODES! RETURN AGAIN TO THE PARALLEL REALITY WHERE THE FEDERATION WAS NOT CREATED BY A COALITION OF PEACEFUL PLANETS, BUT BY WAR-LIKE ONES AND WHERE THE KLINGONS ARE EVEN MORE VIOLENT! CONFUSED? JUST THINK "STAR TREK MEETS THE AGE OF APOCALYPSE"! IN THIS SELF-CONTAINED SPECIAL, SPOCK LEADS A MUTINY ON THE U.S.S. ENTERPRISE™ AND DEMANDS THE EXECUTION OF CAPTAIN KIRK! WHY? FIND OUT IN A LIFE-AND-DEATH STRUGGLE THAT WILL LEAVE ONLY ONE STANDING! TOM DEFALCO AND MARK BAGLEY FORMER TEAMMATES ON AMAZING SPIDER-MAN UNITE ONCE AGAIN FOR THIS 48-PAGE ONE-SHOT!

ON SALE DECEMBER 24

STAR TREK®: EARLY VOYAGES® NO.1
DAN ABNETT & IAN EDGINTON/PATRICK ZIRCHER/GREG ADAMS
AN ALL-NEW SERIES EXPLORING THE PRE-KIRK ADVENTURES OF THE U.S.S. ENTERPRISE™! IN 1964, A CAPTAIN AND HIS BRAVE CREW SET OUT TO EXPLORE THE STARS IN A THEN-UNRELEASED TELEVISION EPISODE. THAT PROGRAM WAS STAR TREK'S PILOT EPISODE, THAT STARSHIP WAS THE U.S.S. ENTERPRISE™, AND THAT CAPTAIN'S NAME WAS CHRISTOPHER PIKE. WHEN STAR TREK LATER DEBUTED AS A WEEKLY SHOW, PIKE AND HIS CREW WERE REPLACED BY A DIFFERENT CAST OF CHARACTERS LED BY THE LEGENDARY CAPTAIN KIRK. BUT WHAT OF THE MISSION BEFORE THE "FIVE YEAR MISSION"? NOW THE GAP BETWEEN "THE CAGE" AND THE ORIGINAL SERIES CAN BE FILLED IN BY THIS ALL-NEW SERIES FEATURING THE ADVENTURES OF CAPTAIN PIKE'S CREW! IN THE DOUBLE-SIZED DEBUT ISSUE, THE CREW OF THE U.S.S. ENTERPRISE™ DISCOVERS AN ORGANIC SPACECRAFT MADE OF FLESH! JUST GUESS WHO THE SHIP WANTS TO CANNIBALIZE FOR SPARE PARTS!

DECEMBER 1996 MARVEL LICENSED PRODUCTS

MARVEL SUPER HERO MINIATURE BASKETBALLS

BEST EQUIPMENT

HANG UP THAT HOOP AND BRING SOME MARVEL ATTITUDE TO CENTER COURT WITH THESE HIGH-QUALITY MINIATURE BASKETBALLS! EACH IS 7" IN DIAMETER AND FEATURES IN-YOUR-FACE FULL-COLOR GRAPHICS OF YOUR FAVORITE MARVEL SUPER HEROES!

SPIDER-MAN **HULK** **WOLVERINE** **STORM**

AMAZING MATH STARRING MARVEL SUPER HEROES CD-ROM

BRIGHTER CHILD INTERACTIVE

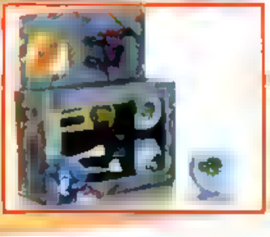
LEARN MATH WITH MARVEL SUPER HEROES WITH THIS INTERACTIVE CD-ROM FOR AGES 8-12. SPIDER-MAN, WOLVERINE, IRON MAN AND SHE-HULK TEACH AND REINFORCE MATH SKILLS AS THEY BATTLE THEIR WAY THROUGH HOBGOBLIN, THE DANGER ROOM, MODOK AND THE TOAD MEN. THE CD-ROM FEATURES ONE MULTI-LEVEL ARCADE-STYLE ACTIVITY FOR EACH HERO THAT TEACHES SPECIFIC SKILLS SUCH AS ADDITION, SUBTRACTION, MULTIPLICATION, DIVISION, GRAPHING SKILLS, MULTIPLES, FACTORS, FRACTIONS AND IDENTIFYING ANGLES, TRIANGLES AND QUADRILATERALS. THIS PRODUCT WORKS ON WINDOWS AND MACINTOSH.

MARVEL SUPER HEROES GOLF BALL SIX-PACK

CLUB DE GOLF

TEE OFF WITH MARVEL'S MOST POPULAR SUPER HEROES AND VILLAINS. THIS SIX-PACK FEATURES A DIFFERENT FULL COLOR CHARACTER ON EACH PROFESSIONAL GOLF BALL (SPIDER-MAN, CAPTAIN AMERICA, GREEN GOBLIN, THE LEADER, MAGNETO + ONE MORE).

MARVEL SUPER HEROES GOLF BALL GIFT PACK



CONTAINS A TWO BALL ASSORTMENT (CHARACTERS CHOSEN AT RANDOM), SPIDER-MAN & HULK TEES, GOLD-PLATED DIVOT REPAIRER AND A GOLD-PALTED BALL MARKER.

BLACK LIGHT, GLOW-IN-THE-DARK POSTERS

FUNKY ENTERPRISES

WAY COOL 23" X 35" SILK-SCREENED POSTERS ON 100LB. STOCK WITH FLUORESCENT INKS!

HULK **GHOST RIDER** **SPIDER-MAN** **VENOM** **WOLVERINE** **SILVER SURFER**

WOLVERINE LASER SCULPTURE

LASER MACH

THIS METAL STATUE MEASURES 5" ACROSS BY 6.5" TALL AND IS LIMITED TO 1,000 PIECES.

MARVEL COMICS' SPIDER-MAN MAGIC*EYE

N.E. THING ENTERPRISES

HERE'S A COMBINATION OF HEROIC PROPORTIONS! THE BEST-SELLING MAGIC EYE VISIONS LINKED WITH YOUR FRIENDLY NEIGHBORHOOD SPIDER-MAN! FIND ACTION-PACKED SPIDER-MAN SCENES LURKING WITHIN EACH COLORFULLY GRAPHIC 3D ILLUSTRATION. THRILL AS SPIDEY FIGHTS HIS ROGUE GALLERY.

MARVEL SUPER HERO STICKERS

MELLO-SMELLO

AVAILABLE AGAIN! A STICKER SELECTION SURE TO SATISFY!

X-MEN ULTIMATE STICKER KIT

CONTAINS: 1 STICKER BOOK, 4 PUZZLE STICKERS, 2 STICKER SHEETS, 1 STICKER ACTIVITY, AND 6 STICKER CARDS.

MAGIC WINDOW CLINGS SPIDER-MAN X-MEN

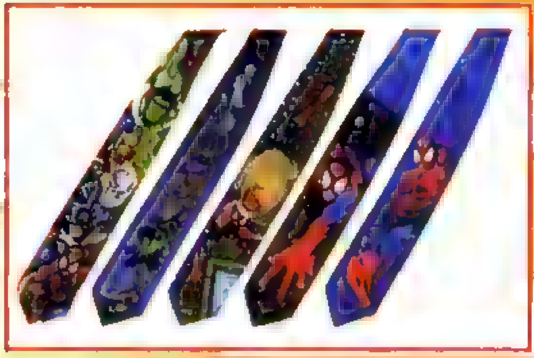
STICKER PACKETS SPIDER-MAN X-MEN

STICKER PUZZLES SPIDER-MAN X-MEN

MARVEL SUPERHERO HOLOGRAPHIC SUNGLASSES

POLAROID

THESE SUPER SHADES FEATURE AMAZING HOLOGRAMS ON THE LENSES. X-MEN (CYCLOPS & WOLVERINE) VS. APOCALYPSE; SPIDER-MAN VS. VENOM; X-MEN (BISHOP & WOLVERINE) VS. JUGGERNAUT AND SPIDER-MAN VS. DR. OCTOPUS.



ADULT POLYESTER TIES

RALPH MARLIN TIES AVAILABLE AGAIN!
NEED SOMETHING TO PERK UP YOUR WARDROBE? THESE VIBRANT FULL-COLOR TIES WILL ENHANCE ANY MARVEL FAN'S ENSEMBLE!

SPIDER-MAN (SWINGING) **SPIDER-MAN (CRAWLING)** **SPIDER-MAN (XMAS)**
MARVEL SUPER HEROES (XMAS)
MARVEL SUPER HEROES

MARVEL SUPER HERO ACTION FIGURE ASSORTMENTS

TOY BIZ

SPIDER-MAN: VAMPIRE WARS
INCLUDES SPIDER-MAN VAMPIRE, MORBIUS, BLADE, AIR ATTACK SPIDER-MAN, AND ANTI-VAMPIRE SPIDER-MAN.

SPIDER-MAN TECHNO SQUAD
INCLUDES GUARDIAN, ANTI-SYMBIOTE SPIDER-MAN, RADIATION SUIT SPIDER-MAN, HYDRO SPIDER-MAN, AND DR. OCTOPUS.

X-MEN: NINJA ASSORTMENT
INCLUDES WOLVERINE, PSYLOCKE, DEATHBIRD, SABRETOOTH AND HOLOCAUST.

X-MEN: MUTANT ARMOR
INCLUDES ICEMAN, QUICKSILVER, WOLVERINE, BEAST, AND PROFESSOR X.

WOLVERINE TRADING CARD DISPLAY POSTER

ULTIMATE LINE-UP

THE ULTIMATE IN TRADING CARD DISPLAYS HAS ARRIVED JUST IN TIME TO COINCIDE WITH THE FLEER/SKYBOX ULTRA X-MEN (WOLVERINE) RELEASE OF BONE CLAWS. THIS STUNNING PIECE GIVES THE AVID AND CASUAL COLLECTOR A WAY TO GIVE THEIR WOLVERINE CARDS THE BILLING THEY DESERVE! THE HIGH-QUALITY DURABLE MATERIAL, VIVID GRAPHICS, AND GREAT PRICE MAKE THIS A UNIQUE ITEM! 12 POCKETS, SIZE IS 23"X 30".

HOW TO DRAW GHOST RIDER

WALTER FOSTER PUBLISHING

SECOND TITLE IN THE MARVEL HOW TO DRAW SERIES. ARTISTS YOUNG AND OLD WILL ENJOY DRAWING GHOST RIDER AND HIS FOES. THIS 10"X 13" VOLUME FEATURES EASY TO FOLLOW STEPS AND TIPS FROM MARVEL ARTISTS AND WILL HAVE YOU DRAWING THE CHARACTERS IN A VARIETY OF POSES AND MOODS. YOU'LL ALSO LEARN METHODS OF DRAWING EXCITING ACTION SCENES TO MAKE SUPERHERO DRAWING COMPLETE. INCLUDES EIGHT SHEETS OF GRID PAPER. HIGHLY RECOMMENDED FOR ASPIRING ARTISTS WHO WANT TO DRAW COMICS THE MARVEL WAY.

ADULT SPIDER-MAN DINNERWARE

ZAK DESIGNS

19 OZ. JUMBO ACRYLIC TUMBLER/14 OZ. ACRYLIC TUMBLER
16 OZ. FROSTY MUG/12 OZ. GLITTER TUMBLER
2 QT. PITCHER/GALLERY TRAY

1997 POSTER CALENDARS

COMIC IMAGES

MARVEL'S FAVORITE WEB-SLINGER AND MOST POPULAR MUTANTS BRING YOU THROUGH 1997 IN STYLE. PRINTED ON GLOSSY 2'X3' LITHO STOCK

DECEMBER 4TH

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